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WHAT THE JOHANNES MEHSERLE VERDICT MEANT,
WHAT THE FUTURE HOLDS — AND WHY THE
BART POLICE SHOULD EITHER BE REFORMED
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A protester squares off with Oakland Police officers
just before being arrested. | GUARDIAN PHOTO BY RAMSEY EL-QARE

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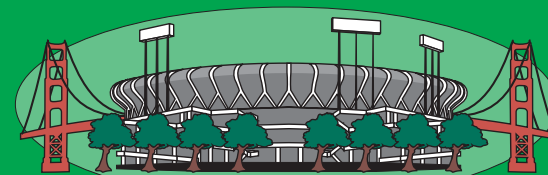


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7.14.10

We shouldn't let the bond's cheery name fool us — Prop. 18 is a con job.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Broken windows can be replaced, and in two weeks, they will be. Stolen merchandise can be replaced, and it will be. But who's going to replace this justice system that got looted? What insurance policy takes care of that?
— Davey D, *Hard Knock Radio*, KPFA, July 9

I'm not going to argue with the jury that convicted Johannes Mehserle of involuntary manslaughter in the death of Oscar Grant. I didn't sit through the entire trial; I didn't hear all of the testimony; I didn't get the judge's instructions on the law. I know it looks a lot like murder when you take a gun and shoot someone in the back, but the law requires intent, and the jury clearly believed — based on the evidence presented at trial — that the white officer made a mistake and never wanted to kill the young black man.

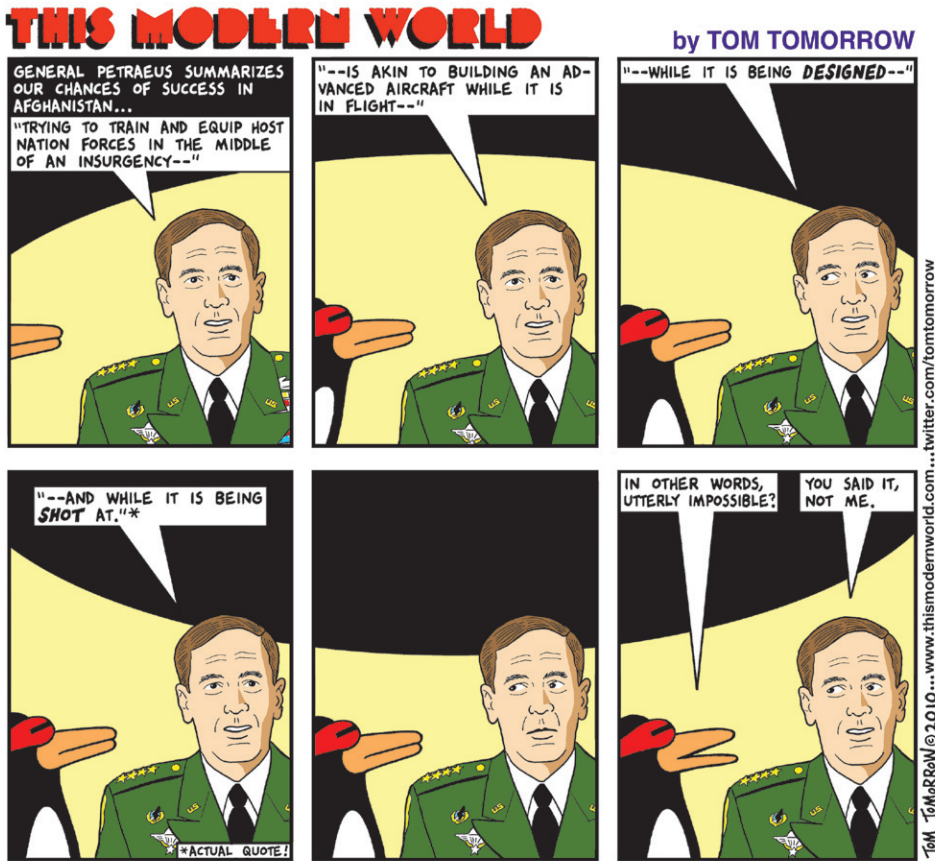
Based on the evidence I've seen — the videotape of the shooting, which, like many Bay Area residents, I've watched dozens of times — Mehserle had plenty of opportunity to back off, to recognize that he was about to fire a weapon at a man who was already on the ground and under police control. And remember: a Taser can also be lethal.

But the jury didn't see evidence of murder, and voluntary manslaughter is a strange amalgam that's very hard to fit with this case. If the judge sentences Mehserle to something close to the maximum (14 years), then some form of justice will have been done.

I say some form because it's impossible to talk about this case without talking about race.

If Oscar Grant had been a white guy — even a drunk, belligerent, obnoxious white guy — I don't think he ever would have been shot. The cops deal with annoying white people all the time, and they don't get beat up, shot, or abused anywhere nearly as often as black people. That's just reality.

CONTINUES ON PAGE 6 »



Fix the BART police force — or disband it

EDITORIAL *Who murdered Oscar Grant? Part of the equation is the years of neglect of the BART Police.*
— Assembly Member Tom Ammiano

We're angry, too.
Angry that a police officer who shot and killed an unarmed man could wind up with little or no prison time. Angry that the news media whipped up such a fervor over the potential for a riot in Oakland that it almost guaranteed someone would show up and break a few windows. Angry that the jury who decided this case was 400 miles away and included no African Americans.
But mostly we're angry that 18 months after a BART cop shot Oscar Grant, the transit agency still doesn't have effective police oversight. And until the BART board

recognizes that it still has 200 poorly trained, poorly supervised, armed officers on the streets — and that this shooting wasn't an anomaly, it was simply the latest in a series of criminal acts by BART police officers that led to the deaths of innocent people — and until the BART Board starts treating this like the emergency that it is, the problems are going to continue.
There are elements of this case that are historic — and very positive. This is the first time we can remember that a police officer in California has faced murder charges for an on-duty shooting. That alone sends a powerful message — and the Alameda County District Attorney deserves immense credit for taking the case to trial. And let's not forget: Johannes Mehserle was, in fact, convicted. With the additional penalties

for using a handgun, he could wind up with a sentence of more than 10 years.
Much of that is now in the hands of Los Angeles County Superior Court Judge Robert Perry, who will sentence Mehserle later this summer. The judge in an involuntary manslaughter case has considerable discretion; he could, conceivably, sentence Mehserle to probation, and the killer of an unarmed man could walk away with no jail time at all. Perry could sentence him to five years (of which the former officer would probably serve no more than three). He could also go as high as 14 years, which seems more reasonable.
Most of the protesters in Oakland were peaceful; most recognized that the verdict was mixed, that at least Mehserle was convicted, and that there's still a chance justice will be done. It's hard to imagine that the patience of the community will last long in the wake of an unacceptably short sentence.
CONTINUES ON PAGE 6 »

Get rid of the water bond, now

By Eleanor Starmer

OPINION A Field Poll released last week showed decent support among progressives for Proposition 18, the \$11 billion water bond on the November ballot. We shouldn't let the bond's cheery name fool us. Prop. 18 is a con job.

Sold as the Safe, Clean, and Reliable Drinking Water Act, Prop. 18 has been getting a lot of press recently for the "pork" that was added to it to gain votes when it went before the Legislature last November. But for progressives, the real concern isn't the pork; it's the other meat in the bond. Prop. 18 would maintain a status quo that's bad for our budget and water supply.

With polls showing lagging support for the bond, Gov. Schwarzenegger asked the Legislature to delay the measure until 2012. Bay Area residents have nothing to gain from the measure — this year or in two years. We need our legislators to fight for the bond's termination, now.

Prop. 18 provides a \$2 billion downpayment for a peripheral canal to send more water from the Sacramento Delta to deep-pocketed interests to the south. In 1982, Northern Californians overwhelmingly rejected the peripheral canal; we should do the same with the bond. The Westlands Water District, Beverly Hills billionaire-owned Paramount Farms and other megafarms stand to gain immensely from any additional water these projects might bring. The Bay Area does not.

Worse, some of these landholders skip farming altogether in order to resell the water we've subsidized at a huge profit to real estate developers. They pay about \$25 to \$50 per acre-foot of water, but can easily resell the water for over \$200 per acre-foot. Corporate giant Cargill is looking

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- > **CREATE** a paper gâteau (cake) in celebration of Bastille Day.

Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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EDITOR'S NOTES

CONT>>

Well-trained police officers working for professional law enforcement agencies are taught to be sensitive to race issues. They're also taught how to make sure not to confuse a pistol with a Taser. It doesn't always work — anyone who follows the criminal justice system knows that racism is very much a part of life. (And, of course, the BART police force is not a professional operation, and its officers aren't well trained.)

If Mehserle had been a black kid from Hunters Point who was involved in a shooting death — even if he didn't pull the trigger, even if he never meant to kill anyone — he'd be going to prison for a long, long time. The very fact that people are discussing the possibility of probation or a short sentence for Mehserle is a statement about the unfairness of our justice system.

And that's not going to get fixed in two weeks. **SFBG**

BART POLICE

CONT>>

But even if Perry issues a sentence that reflects the crime, there's still the problem of the BART Police. This isn't the first time a BART cop has killed an unarmed person; twice before, the subway system's finest have committed crimes just as heinous as the one that put Johannes Mehserle in the dock. The difference is that the previous shootings — which we covered in depth and the mainstream media ignored — were never caught on video. BART never took either killing seriously, never changed police oversight procedures — and shouldn't be surprised that nothing changed.

Now the agency, with much reluctance and gnashing of teeth, has created a modest civilian oversight program. But it's not enough — and the reason is simple: The BART directors don't want to spend the time it takes to monitor and control an armed police force. They've always happily delegated that job to someone else — a general manager, an assistant general manager, a police chief — and never done the job they were elected to do.

Now time's up. The BART directors need to take direct control of the police, including holding hearings on disciplinary action and quickly acting on complaints against problem officers. Or they need to recognize that they can't run a police

force, disband the BART police, and let a professional law enforcement agency from one or more of the BART counties take over. **SFBG**

WATER BOND

CONT>>

to buy water from landowners in Kern County to supply its proposed 12,000-unit housing development on bay salt marshes in Redwood City.

The meat of Prop. 18 is \$3 billion for the construction of more dams, an expensive and inefficient way to manage water. California's rivers already have hundreds of dams. The water that evaporates from them each year is enough to supply 4 million people.

With interest, Prop. 18 would add \$24 billion in debt to the state's General Fund — roughly \$16 million a week for 30 years. Already facing a \$19 billion deficit, California has made drastic cuts to vital public services like education, housing, and healthcare — and this bond will make things worse.

Although there is some money in the bond for projects that could actually benefit us, it's too little, too late. And the state still has \$7 billion available from past water bonds that has not been spent. When the Legislature passed a bill in 2009 to invest that money in regional water projects, the governor vetoed the bill. The same will likely be true here. And even if we do see that money someday, will the trade-offs be worth it?

There is no question that California needs to invest billions in rebuilding and upgrading our vital water infrastructure. Here in the Bay Area, we are already spending billions on rebuilding our sewer and drinking water systems. Unfortunately, the bond provides only a trickle of money for such important investments or to boost conservation and efficiency in the urban and agricultural sectors. It's no wonder that the Sierra Club, Food & Water Watch, San Francisco Baykeeper, Clean Water Action, the California Teachers Association, and United Farm Workers all oppose the bond.

Fortunately, state Sens. Mark Leno, Leland Yee, and Ellen Corbett and Assembly Members Tom Ammiano, Loni Hancock, and Nancy Skinner all voted against placing this bond on the ballot. We now need them to step up and urge their colleagues not just to delay but to repeal this bond, now. **SFBG**

Elanor Starmer is the western region director for the consumer advocacy non-profit Food and Water Watch (www.foodandwaterwatch.org).

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

Bad faith

Newsom and his business allies work to kill proposed revenue measures by any means necessary

By Steven T. Jones
steve@sfbg.com

Mayor Gavin Newsom and his business allies are actively trying to sabotage the various revenue measures that have been put forth by the labor movement and progressive members of the Board of Supervisors, employing deceptive rhetoric, sneaky tactics, and a refusal to bargain in good faith.

In fact, Newsom — the Democratic nominee for lieutenant governor — is so averse to supporting anything that could be called a “tax” that he rejected a hard-won compromise measure created by powerful developers, affordable housing advocates, a pro-business think tank, the building trades, and his own directors of housing and economic development.

Just as that story was breaking in the New York Times (produced by Bay Citizen) on July 9, members of the Board of Supervisors Budget and Finance Committee discovered that Newsom’s proposed ballot measure to close loopholes in the city’s hotel tax that favored airline employees and online travel companies — a widely supported change, but one worth just \$6 million per year — contains language that would nullify any increases in the hotel tax.

Earlier in the week, labor unions turned in signatures on an initiative to increase the hotel tax by 2 percent, which would bring in more than \$30 million per year.

“This poison pill is an intentionally deceptive, underhanded move,” Gabriel Haaland, an organizer with Service Employees International Union Local 1021, which sponsored the hotel tax, told us. “It’s so frustrating. It’s not even a good faith fight. He’s trying to create confusion and fool the voters. If our measure passes fair and square, it should be implemented.”

Meanwhile, Newsom and business groups have been attacking a reform measure by Board President David Chiu that would make the currently flat payroll tax more progressive, exempt more small businesses from paying it, and create a commercial rent tax to spread the tax burden more widely than the 10 percent of businesses who now pay tax to the city.

Critics complained that the measure would hurt local businesses — but that’s just not true. The city’s Office of Economic Analysis concluded that Chiu’s original proposal would have no effect on private sector jobs and would generate \$34 million annually for the city, preserving some government jobs



Board of Supervisors President David Chiu (center), who has been trying to generate new revenue sources for the city, speaks at a July 6 rally for labor unions that are seeking an increase in the city’s hotel tax. | PHOTO BY LUKE THOMAS

and spending.

Then Chiu amended the measure to spare even more small businesses. Now the OEA says that the measure would actually create private sector jobs — and still bring \$28 million in to the city. Yet Newsom and the business community are still withholding their support.

This trio of Machiavellian moves comes just a week after Newsom pulled out of budget negotiations with board progressives concerning about \$40 million in board add-backs to programs that Newsom proposed to cut after they wouldn’t

agree to his precondition that they withdraw unrelated measures proposed for the November ballot, such as splitting appointments to the Rent, Recreation and Park, and Municipal Transportation Agency boards and requiring police officers to do foot patrols.

The series of events has led many progressives to say that conservative ideological blinders — a knee-jerk opposition to anything that saves government jobs and services or that Republicans might criticize — is the only logical explanation for the intransigent stance adopted downtown and by Newsom.

“It’s ideological. It’s not economic, and it’s not even political,” said Calvin Welch, the affordable housing activist who helped negotiate the transfer tax compromise with developer Oz Erickson, San Francisco Planning Urban Research Association director Gabriel Metcalf, Mayor’s Office of Housing Director Doug Shoemaker, and others.

That measure would have created a transfer tax on sales of properties over \$875,000 and generated approximately \$50 million annually for affordable housing (funds

CONTINUES ON PAGE 10 »

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"We have budget deficits as far as the eye can see."
Sup. David Chiu

ALERTS

By Paula Connelly
alert@sfbg.com

WEDNESDAY, JULY 14

Anarchists abound

This summer in Detroit nearly 20,000 people attended the June 2010 U.S. Social Forum, a conference and collaboration to build a platform for an international political movement that unites oppressed communities. Hear about the forum from attendees Sarolta Jane, Sarah Lazare, Sam Brown, and Marshall Hillton as they discuss the role anarchists played at the forum. 7:30 p.m., \$2-\$5 suggested donation
Station 40
3030B 16th St., SF
(415) 661-1852

THURSDAY, JULY 15

"In Deepwater"

Hear about what's really happening with the oil spill in the gulf from two experts who have been in the region since the blowout occurred: Texas shrimp turned activist Diane Wilson and Riki Ott, a marine biologist who worked on the Exxon Valdez spill. Hear about the projected long-term effects on the environment, human health, and local communities as well as more ways BP can be held accountable. 7 p.m., \$10-\$20 sliding scale
Richard and Rhoda Goldman Theater
The David Brower Center
2150 Allston, Berk.
(510) 859-9100

FRIDAY, JULY 16

Peaceful warriors

Demand that we bring our troops home from Iraq and Afghanistan now at this rally for peace. The total cost of the U.S. wars has already surpassed the \$1 trillion mark during the worst economic recession since the Depression. Join the East Bay Grey Panthers in protest. 2 p.m., free
Corner of Action and University, Berk.
(510) 548-9696

TROUBLETOWN



SATURDAY, JULY 17

General Strike Walk

Tour key historical sites of the 1934 San Francisco General Strike with historian Luis Prisco, ILWU Local 10 longshoreman Jack Heyman, and others and learn why the strike was successful, how it was organized, and why the issues of the strike are still relevant to working people today. Bring lunch and prepared for a long walk. 10:30 a.m., free
Meet at Harry Bridges Plaza
Ferry Building
Embarcadero at Market, SF
(415) 841-1254

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Help beautify one of San Francisco's

most popular tourist destinations by joining other volunteers and the San Francisco Department of Public Works to plant trees, work on greening projects, remove weeds, paint over graffiti, and pick up litter. Students can accumulate hours for community service. 9 a.m., free
Fisherman's Wharf
Embarcadero at Bay, SF
(415) 641-2600

MONDAY, JULY 19

Revolution remembered

Hear Alejandro Murguía, cofounder of the Mission Cultural Center, read from his new book, *Southern Front*. In the book, Murguía describes his experience fighting in the interna-

tional guerrilla Southern Front of the Sandinista National Liberation Front. Murguía will also read some of his poetry and discuss the legacy of the Sandinista revolution on its 21st anniversary. 7 p.m., free
Modern Times Bookstore
888 Valencia, SF
www.mtbs.com SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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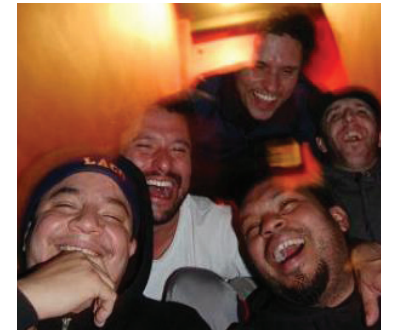
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POLITICS

Videos, photos, and analysis of the Mehserle verdict and aftermath. Plus: Should SF ban pet sales?



NOISE

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PIXEL VISION

Pics from the Civic Center World Cup final party, Levi's on Valencia, Street Threads, Trash Lit, Oliver Stone



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Taxes CONT.

that were drastically reduced in Newsom's proposed 2010-11 budget) while cutting in half the current requirements and fees on market-rate developers to create below-market-rate units. The plan would have stimulated both types of housing and created desperately needed construction work — an approach those involved called an elegant solution to several problems.

"To me, this was a win-win, solving two problems that are each a big deal," Metcalf told us. "I don't know what his reasons were for not supporting it. I was surprised."

But Welch said, "It collapsed straight up because the mayor didn't want to support a tax." Although Newsom told the Times it was because there wasn't broad enough consensus yet, "the mayor's reason is whole-cloth bullshit," Welch said, noting the role of the Mayor's Office in brokering the deal. "The mayor walks away from it because everyone wasn't in the room? Well, it's your room, motherfucker. Show some leadership."

Newsom Press Secretary Tony

Winnicker refused to discuss these issues by phone, responding to our written inquiries by noting that Newsom opposes taxes and thinks the best way to address budget deficits are privatizing city services and pension reform (although he opposes Public Defender Jeff Adachi's initiative, the only pension reform measure on the fall ballot).

"The mayor is opposed to the Board of Supervisors' proposals to increase taxes because they're not needed to balance the budget and they will strangle our still young economic recovery," Winnicker wrote, refusing to answer follow-up questions or support a statement about Chiu's measure that the OEA concludes is not accurate.

Like many political observers of all stripes, those from downtown and progressive circles, Welch criticized Newsom for his lack of engagement with city business and its long-term fiscal outlook, contrasting him with former Mayor Willie Brown, who met regularly with former Board of Supervisors President Tom Ammiano even as the two ran a bitter campaign for mayor against one another in 1999. "They dealt with the city's business

like two adults who cared about the city," he said.

Welch acknowledged that there was still work to be done building political support for the transfer tax measure. He and other progressives would have had to win over city employee unions who wouldn't like the budget set-aside aspect, and Erickson and Metcalf would need to placate some of their downtown allies who oppose taxes on ideological grounds. But given how downtown groups are behaving right now, that might not have been an easy sell.

"There are members of the small business community that are averse to any taxes," said Regina Dick-Endrizzi, director of the city's Office of Small Business and staffer to the Small Business Commission, which was withholding a recommendation on the Chiu measure but planned to meet again to consider it July 12 (look for an update on the sfbg.com/Politics blog). She said the small business community is having tough times and "they are just not sensitive to keeping city workers employed."

Larger commercial interests are being even more forceful in opposing the revenue measures. While a parade of workers, social service providers, and progressive activists testifying at the July 9 Budget Committee hearing implored supervisors to place all the proposed revenue measures on the ballot, representatives from the Building Owners and Managers Association (BOMA) and San Francisco Chamber of Commerce were the only two speakers urging supervisors to drop the measures and focus instead on creating private sector jobs.

"You're trying to create a little revenue here and it's not going to work," said Ken Cleaveland, director of BOMA SF, arguing that big banks and financial services companies — entities exempt from the payroll tax that Chiu is hoping to target with the commercial rent tax — will buy their buildings to avoid paying the tax. "They aren't going to create more jobs and they really aren't going to create more revenue."

Yet Chiu noted that it was the business community and fiscal conservatives who pushed to create the Office of Economic Analysis, whose work they have regularly used to attack progressive legislation. Now that the office has concluded that a piece of progressive legislation is good for the local economy, Chiu told Cleaveland and the Chamber

spokesperson Rob Black at the hearing, "I ask you to respect the work this office has done."

Black said the Chamber board will consider Chiu's amended legislation, but said businesses are in no mood to help the city. "How many times have you gone to your neighborhood merchant and had them say, 'Gee, my rent's too cheap?'" he said during his testimony.

Yet Chiu said landlords of small tenants (those paying less than \$65,000 in rent per year) are exempt from the rent tax and only 26 percent of SF businesses would pay any city business tax under his plan. "I hope the mayor will support this proposal and the business community will give it a good look," Chiu said as the hearing ended.

At the beginning of the hearing, Chiu framed the dire situation facing San Francisco, citing Controller's Office figures showing this year's \$500 million budget deficit (out of a \$6 billion total budget) will be followed by a \$700 million deficit next year and a \$800 million gap the following budget cycle as a result of a deep structural budget imbalance.

"We have budget deficits as far as the eye can see," Chiu said at the hearing. "We have to consider measures that will provide more stable sources of revenue."

He also noted that city employee unions have agreed to give back about \$250 million in salary and had their ranks reduced by about 2,000 workers in the last two years. So he and the other progressive supervisors say it's time for the rest of San Francisco to help address the problem.

"We, as a city, should not be trying to balance this budget simply through cutting," Sup. David Campos said.

Sup. John Avalos, the committee chair, amended his transfer tax measure in the wake of Newsom's rejection of the deal by making it a simple 2 percent tax on properties that sell for more than \$5 million, and 2.5 percent tax on properties over \$10 million. He estimates it will bring in about \$25 million per year from the city's wealthiest corporations and landlords.

"That's who we're socking it to," Avalos told us, saying he was disappointed the compromise fell through. "The amendment is going to be more progressive than what was originally planned."

Even Sup. Sean Elsbernd, a strong fiscal conservative who

announced early in the hearing, "You want to do that [balance future budgets] by adding taxes, but I want to do it through ongoing service cuts," later told the Guardian that he was intrigued by the amendments Avalos and Chiu made to their measures and has not yet taken a position on them.

Sup. Ross Mirkarimi is also sponsoring a measure to increase the city's tax on parking lot operators from 25 percent to 35 percent, the first change to that tax in 30 years, and will include valet parking for the first time. The measure would bring in up to \$24 million per year, and OEA analysis shows it would decrease the number of cars trips by 1.3 percent, another benefit.

SFMTA supports the measure, with board member Cameron Beach testifying that the money will be used to subsidize Muni and "it links the use of private automobiles and is consistent with the city's transit-first policy." Mirkarimi, who chairs the Transportation Authority, also has proposed a \$10 local vehicle license fee surcharge that would bring in another \$5 million per year for Muni.

All the revenue measures require six votes by the full Board of Supervisors, which is scheduled to consider them July 20, after which they would need a simple majority approval by voters in November to take effect.

The mayor has the authority to directly place measures on the ballot, so the committee hearing on his hotel tax loophole measure and a \$39 million general obligation bond that he's proposing to create a revolving loan fund for private sector seismic improvements were mere formalities, so supervisors criticized aspects of each but were unable to make changes.


Avalos even grudgingly acknowledged the hotel tax poison pill was an effective way to kill that revenue source, saying at the hearing, "This is very smart. I don't agree with it, but it's very smart."

Haaland was less charitable, criticizing a provision designed to confuse voters. "This kind of move means both measures won't pass because now we have to oppose [Newsom's measure]," he said, criticizing the mayor for running away from the hard decisions facing the city. "He won't be around next year, when we have an even bigger structural budget deficit, to clean up this mess. Absent new revenue sources, this city starts to fall apart." **SFBG**

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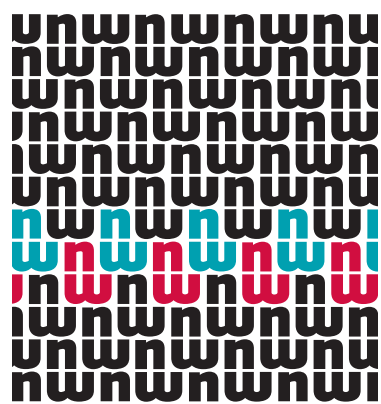
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**WINNERS REVEALED
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By Rebecca Bowe and Alex Emslie
rebeccab@sfbg.com

Downtown Oakland became supercharged with emotion in the hours following the July 8 announcement of the verdict in the trial of former BART police officer Johannes Mehserle. And in the days that followed, the city remained electrified as residents struggled to make sense of the verdict, the rioting that occurred in its wake, and the historic significance of these developments.

But as the emotions dissipate, the issues behind the verdict and its aftermath remain — along with a series of questions that could determine whether this intensely scrutinized shooting of an unarmed man will lead to any changes in police practices or the justice system, as well as how the community will react if the judge imposes a light sentence.

After being moved out of the Bay Area because the publicity surrounding the case, a Los Angeles jury found Mehserle, a white officer, guilty of involuntary manslaughter for fatally shooting Oscar Grant, a 22-year-old unarmed black man who was detained on a BART train platform in Oakland on Jan. 1, 2009 following reports of a fight.

The verdict stood out as an almost unprecedented conviction of an officer in a case involving deadly use of force, and a departure from an all-too-familiar narrative in which tragedies resulting from police shootings bring no consequences for those responsible for pulling the trigger. However, in the wake of the verdict, Grant's family members made it clear that they did not believe that justice had been served.

"This involuntary manslaughter verdict is not what we wanted, nor do we accept it," Oscar Grant's uncle, Cephus "Bobby" Johnson, said at a July 10 press conference at True Vine Ministries, a West Oakland church. "It's been a long, hard road, but there are chapters in this war. The battle's just getting started."

To Grant's relatives and a coalition of supporters who came together in response to the shooting, the trial is intrinsically linked to a long history of police brutality that occurs with impunity in cases involving youth of color. Meetings organized by clergy and community members have been held weekly in West Oakland over the past 19 months with the ultimate goal of bringing about greater oversight of the BART police and effective police reform on a broader scale.



Oakland residents took to the streets to criticize the Mehserle verdict, peacefully at first but with scattered property damage after night fell. | PHOTO BY RAMSEY EL-QARE

The next chapter

What the Mehserle verdict says about how far we've come — and how far we have to go

On July 9, the U.S. Department of Justice announced that its Civil Rights Division, the U.S. Attorney's Office, and the FBI have opened an investigation into the shooting and would determine whether prosecution at the federal level is warranted. Defense Attorney Michael Rains also made a motion to move Mehserle's sentencing to a date later than Aug. 6, the date it was originally expected.

As the events of July 8 solidify into the Bay Area's collective memory, attention is now shifting toward the next steps, and to lingering questions. Mehserle's sentencing is key: will his sentence be light, reflecting the jury's conclusion that he simply made a mistake — or will it include substantial prison time, reflecting the fact that he shot and killed an unarmed man without justification? Will he receive a lighter sentence than someone else without a criminal record found guilty of involuntary manslaughter simply because of his identity as a

former officer with law enforcement organizations still in his corner? If Mehserle receives a long sentence, will it signify a shift in a justice system that many perceive as biased — or a stand-alone result of intense public scrutiny?

And as a result of all this, will the BART police finally get the type of training and serious civilian oversight they so badly need?

RAW REACTION

On the day the verdict was announced, thousands turned out for a peaceful rally near Oakland's 12th Street BART Station and City Hall to hear speakers sound off about how their lives had been affected by police brutality.

As night fell, looting and rioting began to break out as the media covered scenes of rage set against small trash fires, causing anger and frustration for many Oakland residents who were dismayed and frightened by the chaos and disorder. More than 80 arrests were made, and dozens of stores including Sears,

Whole Foods, Subway, Foot Locker, and numerous banks were damaged or looted. Police efforts to respond to the situation gave downtown city blocks the feeling of a war zone for several hours.

Reactions to the verdict, and the chaotic aftermath that followed, varied in the following days.

"The truth is that in American history, this is both a high point and a low point," Olis Simmons, executive director of Youth UpRising — an Oakland nonprofit that works with youth of color — told the Guardian the following day. Speaking to the fact that an officer had been convicted in a case involving a wrongful death, she said: "I think it really is a signal that America is changing. This is the farthest we've ever gone."

She said she hoped that people who were infuriated enough to react violently on the evening of July 8 would channel that energy toward constructive goals of pushing for a more satisfactory outcome.

Before rallies and later rioting began that night, Youth UpRising sent people into the crowd to hand out glossy flyers proclaiming "violence isn't justice."

Davey D Cook, an independent radio journalist who extensively covered activity surrounding Grant's death on a news site called Davey D's Hip Hop Corner, said he thought the mainstream media was ready to have "a field day" with the riots, pointing out that they ran special coverage in the days leading up to verdict, building up anticipation of violent outbreaks. He also said that the scope of the rioting should be kept in perspective.

On his July 9 KPFA radio show, *Hard Knock Radio*, Cook added a salient point: "Broken windows can be replaced, and in two weeks, they will be. Stolen merchandise can be replaced, and it will be. But who's going to replace this justice system that got looted? What insurance policy takes care of that?"

Just before the July 10 press conference, a town hall meeting was held inside True Vine Ministries. It was crammed full of supporters from Oakland, San Francisco, and beyond who listened as Minister Keith Muhammad — a representative of the Nation of Islam who has worked closely with the Grant family and traveled to Los Angeles to watch the trial — spoke at length. Muhammad was dressed immaculately in a suit and tie, and spoke with an air of fiery conviction.

"In the outcome of this case, there is surely more to be resolved that has yet to be addressed," Muhammad said. He emphasized that "we're not satisfied," but added: "You should know that dissatisfaction is the foundation of all change."

He raised a number of questions about the proceedings, asking why there was an absence of African Americans on the jury, and why the judge called an early recess when Grant's teenage friend, Jamil Dewar, sobbed uncontrollably on the witness stand — but not when Mehserle sobbed on the stand. He noted that Grant's friends were kept in handcuffs for six hours after witnessing Grant's death.

In the days following July 8, much was also said about mainstream media coverage of the events, in particular the notion that "outside agitators" would come in and start trouble. "I do not like this divisive campaign to divide our community and protestors by calling people outsiders," Oakland defense attor-

ney Walter Riley wrote in a statement posted on Indebay.org. "This is a great metropolitan area ... we expect people from all over the map to participate in Oakland. Calling people outsiders in this instance is a political attack on the movement. The subtext is that the outsiders are white and not connected to Oakland. From the days of the civil rights movement to now, the outsider labeling failed to address the underlying problems for which people came together. We must engage in respectful political struggle. I understand the frustration. I do not support destruction and looting as political protest."

LOOKING FORWARD

Mehserle's conviction suggests the jurors believed his defense that he meant to draw and fire his Taser

that," Whitney Leigh, an attorney who formerly worked in the San Francisco Public Defender's Office, told us.

"There are undoubtedly instances where things like this have happened at some time in the past in California, that weren't videotaped," Leigh continued. "But for the videotape, if you walked 10 witnesses in who said that what happened, happened no one would believe them if the officer took the stand and said that's not what happened. The only reason there's a case at all is that there's a videotape."

Leigh said he thought that unless the public develops a better awareness that police misconduct regularly occurs, "individuals are going to continue to be victimized by a system that effectively encourages officers to believe that they can



About 80 protesters were arrested in Oakland on the evening of July 8, some of them receiving rough treatment by riot police.

PHOTO BY RAMSEY EL-QARE

instead of his gun. In legal terms, settling on involuntary manslaughter, rather than second-degree murder or voluntary manslaughter, means the jury was not convinced beyond a reasonable doubt that Mehserle had malice toward Grant. But the jury found he was criminally negligent when he failed to notice that he had his gun instead of his Taser in the moments before he pulled the trigger.

"In California, and really in any state, it is extremely difficult for jurors to convict a police officer. There's an extreme reluctance to do

act with significant impunity."

Asked whether he thought it was likely that the federal government would decide to step in after concluding its investigation, he said it was a tough call. "The Justice Department is highly selective in the cases it chooses to prosecute for these crimes," he cautioned. "That said, the kinds of cases they choose are ones that tend to have a lot of public attention and concern, so this fits within that category. Since it's such a public case, it can have more of a widespread impact."

CONTINUES ON PAGE 14 >>

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Grant CONT>>

If Mehserle was prosecuted at the federal level, the case would invoke Criminal Code 18 U.S.C. Sec. 242, used when a government agent or an individual acting under the color of authority denies someone their civil rights through force, threats, or intimidation, based on their race, gender, or another protected category.

Then again, the federal government's decision over whether or not to step in may be linked to the degree of severity of Mehserle's sentence.

California Penal Code Section 193 specifies the mitigated, mid-term, and aggravated sentences for involuntary manslaughter: two, three, or four years in state prison, respectively. Because Mehserle's case involves his personal use of a firearm, a sentence enhancement of three, four, or 10 years can be added to his prison time under California Penal Code Section 12022.5.

The judge will weigh circumstances to determine Mehserle's sentence, possibly including his record as a police officer, his criminal record, age, remorse, and other factors, explained Jim Hammer, a former prosecutor and current San Francisco Police Commission member. The judge could toss out the sentence enhancement for personal use of a gun — and there's a possibility he would deem extreme circumstances, such as his police record, to warrant probation rather than prison time. But Hammer said he thought both of those outcomes are unlikely.

"The judge will want to appear more than fair, not giving special treatment," Hammer said. "Judges have to stand [for] election too, and in the light of the fact that somebody's dead, I think the chance of probation is incredibly slim."

Even if Mehserle receives a light sentence and then faces prosecution at the federal level, there is a chance that information about his past record as an officer — which was not admitted as evidence, thanks to laws that afford protections for police officers in these kinds of cases — would continue to be shielded. The protection applies even though Mehserle resigned.

"The average person just wants courts to be fair," Leigh said. "And there's an inherent unfairness in a system that allows a government or a police department that has all

the resources and records to ... use against you while shielding what might be much more serious and relevant acts by police officers. That's one change that would be great if that did happen."

A key legal issue in the case and any possible federal case is reasonable doubt, Hammer said. "Reasonable doubt is everything, and no one talks about it. They just say, 'Oh, he didn't have intent.' That's not the issue. Can anybody really, honestly say that they don't have some doubts about his intent?"

At the same time, Hammer tempered his legal analysis with some understanding of Grant's mother's pain in light of what happened to her son and as the verdict was reached.

"If the dictionary had three pictures of murder for a picture image,

was killed. BART settled a suit filed on behalf of Tatiana Grant, the slain man's five-year-old daughter, in January. That total settlement should amount to more than \$5.1 million, according to a media release on Burris' website.

During an interview after the July 10 press conference, Johnson was asked how Grant's young daughter was doing. He responded: "Tatiana is still struggling with the issue of when her daddy's coming home. So it's going to take time for her, when she does understand that he is not coming back home."

Outside Grant's family, many observers hope to see systemic change come out of this tragedy. Assembly Member Tom Ammiano introduced legislation to create civilian oversight of BART police after the shooting, but was unhappy to see



Although a few stores were looted and trash cans were set ablaze, the reaction to the Mehserle verdict wasn't as violent or destructive as some had feared. | PHOTO BY RAMSEY EL-QARE

one would be shooting somebody in the back who is unarmed," he told the Guardian. "What she's saying is not outrageous. If it were my relative I would probably call it murder too. She's not crazy."

As things continue to unfold with Mehserle's sentencing and the federal civil rights investigation, civil litigation is in the works too. Wrongful death civil lawsuits will likely be filed against BART by Oakland civil rights attorney John Burris on behalf of Grant's mother, as well as another suit by five friends who were with Grant the night he

how it was watered down during the legislative process. Now he wants to see stronger reforms.

"I think Oscar Grant's death was inevitable based on the lack of caring about how those police were trained," he told us. "If you're going to have the kind of independent civilian oversight that's going to prevent a repeat of what happened to Oscar Grant, you can't have this namby-pamby law. The mantra has been, well, this is better than nothing. Unless they're made to do it ... it's not going to happen the way we want." **SFBG**

food + drink

Pera is “a Mediterranean affair” that leans toward Turkey with dishes like talas boregi in coconut-curry sauce.

GUARDIAN PHOTO BY RORY MCNAMARA



The Potrero coast

By Paul Reidinger
paulr@sfbg.com

DINE If books and movies can have subtitles, then why not restaurants? A subtitle is like a bit of extra seasoning, a way of emphasizing certain meanings, and this is particularly important at a time when restaurant names can seem increasingly whimsical or obscure.

Pera's subtitle (printed at the top of the bill and on its website) is “a Mediterranean affair,” which makes it sound like a cheesy movie about poor, doomed Princess Grace of Monaco. “Turkish cuisine” would be a bit more exact, but “Mediterranean affair” certainly sounds a romantic note, and Pera does have its low-key atmospherics, especially on summer evenings when elongated twilight stretches over the north face of Potrero Hill and glints through Pera's windows.

Pera opened last November, under the auspices of Irfan Yalcin and his wife, in a space held by the Chinese restaurant Eliza's since the early 1990s. (Eliza's still exists at its longtime California Street location.) Turkish cuisine seems to be enjoying something of a boomlet around here in recent years, and

why this is so is nearly as great a mystery to me as why we have so few Greek restaurants.

As it happens, and despite the long-term tensions between Greece and Turkey, Greek and Turkish cuisines are plainly related. Pera, whose menu tilts toward foods from Turkey's Aegean coast, even offers versions of pastitsio, the baked pasta dish that is Greece's answer to lasagne, and moussaka, the pastitsio-like dish of layered eggplant. But chef Muhammet Culha also turns out items I haven't seen before on Turkish (or Greek!) menus around town.

Conspicuous among these is the talas boregi (\$16), whose closest relation in the American food lexicon is probably chicken pot pie. The dish arrived as a triangle of phyllo wading in a shallow pool of coconut curry sauce (I had never before come across coconut milk in Turkish cooking). Within the pastry envelope was a piece of smoked, boneless chicken breast, while elsewhere on the plate lay a garnish of green apple, sliced thin, and some currants. In a sense, this dish was the philosophical opposite of that other great Mediterranean cuisine, Italy's. The Italian kitchen emphasizes simplicity, directness, and the primacy of a particular ingredient or seasoning. By contrast, Pera's

talas boregi orchestrated a diverse cast of characters into a bewitching harmony, a sum greater than its parts.

But Turkish cooking can be just as direct and simple as Italian. Sometimes, in fact, it can seem Italian, as with spanaki (\$6.50), spinach sautéed with garlic and pine nuts just as it is in Sicily. (“Spanaki,” we should note, is the Greek word for *spinach* — the Turkish word is “ispanak” — and Sicily was settled by Greeks in pre-Roman times.) The condiment consisting of yogurt, cucumbers, dill, garlic, and olive oil, whether called tzatziki or cacik (\$2.50) is also about as basic as it gets and shares a deep and obvious root with the Indian yogurt sauce raita.

You can get the tzatziki, along with a host of treats to dunk in it, as part of the meze platter (\$14), which is a sampler and therefore irresistible. The ensemble includes dolmades (stuffed grape leaves), saksuka (roasted eggplant with bell pepper, potato, and caramelized onion in a garlic tomato sauce — a lot like caponata), and zucchini cakes, along with olives, feta cheese, and triangles of warm pita.

Since the Aegean is a sea, we might expect to find seafood on the menu, and we do, including wonderful fish patties, or balik kofte (\$10), a pair of hamburger-

flat disks presented with concasse tomatoes and mango dice. (Do the Turks grow mangoes?) Also quite nice was a filet of grilled salmon (\$18), topped with a Meunière-like sauce of white wine, lemons, garlic, and capers and plated with vegetables and what the menu card called (in Greek) *patates tiganites*, or fried potatoes — sautéed cubes, really.

For dessert you can have baklava, if you like your phyllo drenched with honey, but the more compelling choice is yogurt with honey (\$6), which must be counted as a dessert that is actually, definitely good for you. (Both yogurt and honey are fermented foods, rich in probiotics.) Yogurt from the eastern Mediterranean is especially creamy and rich, as here — almost like tangy-sour cake frosting. One small surprise: no cherries on the menu, for dessert or otherwise, though the cherry is profoundly — or we might even say majorly — associated with Asia Minor. **SFBG**

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CONCERT UPDATE

LOQUAT
07/16 - MILK BAR

WED 7/14	THU 7/15	FRI 7/16	SAT 7/17
THE BITTERHONEYES DJ TS (LIFE/STYLE) DJ RANTZ (FALLOUTSF) Makeout Room	BUILT TO SPILL FAUXBOIS Slim's	BIRDMONSTER THE DASHING SUNS MISIRLOU The Uptown Nightclub	STRIPMALL ARCHITECTURE SILVER SWANS FOREIGN CINEMA Milk Bar
WAKEY!WAKEY! WAVE ARRAY DOOM BIRD The Hotel Utah	LORDS OF ACID MY LIFE WITH THE THRILL KILL KULT DNA Lounge	LOQUAT THE DOWNER PARTY ROSS SEA PARTY LIFE/STYLE DJS Milk Bar	THE STONE FOXES Cafe Du Nord
BETTIE LAVETTE MILTON The Great American	BATTLEHOOC CASH PONY WISE WIVES Bottom of the Hill	YULE LOGS • ROY G. BIV UNI AND HER UKELELE The Hotel Utah	MC RAI The Warfield
GARY NUOZ & PLENA LIBRE Yoshi's Oakland		THE STRUTS THE MIGHTY SLIM PICKINS! THE MINKS Thee Parkside	GRAVY TRAINWRECK TREVOR CHILDS & THE BEHOLDERS Rockit Room

SUN 7/18	MON 7/19	TUE 7/20	WED 7/21
PRIMUS The Great American	ANA TIJOUX (CHILE) FUNKY C & JOYA DISCO SHAWN The Elbo Room	THE TUNNEL TIGON RED RIVER CHOIR Hemlock Tavern	BARENAKED LADIES The Regency Ballroom
SWEETHEAD FEATURING TROY FROM QUEENS OF THE STONE AGE NICO VEGA Cafe Du Nord	RICARDO LEMVO & MAKINA LOCA Yoshi's SF	HAPPY BIRTHDAY RESIDUAL ECHOES YOUNG PRISMS Rickshaw Stop	JONATHAN RICHMAN OLOF ARNALDS Cafe Du Nord
INDIE-MART STREET FAIR! CHAPPO	THE DIG AMATEURBATION THE POISON CONTROL CENTER Bottom of the Hill	RICARDO LEMVO & MAKINA LOCA Yoshi's SF	GRAND ARCHIVES S (EX-CARRISSA'S WIERD) THE NORTHERN KEY Rickshaw Stop
THE NEW PORNOGRAPHERS THE DODOS IMAAD WASIF Fox Theater			MGMT FRANCIS AND THE LIGHTS Fox Theater
THE SECRET HISTORY Rickshaw Stop			

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Jumping jack flash

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS Rode my bike to my second favorite neighborhood, the Tenderloin. I was hoping to find the place where me and Sal the Porkchop ate crawfish and garlic noodles one night after watching dance, or something somewhat cultural, at any rate. I remember I was dressed a little dressier than usual and worried about squirting crawfish juice on my skirt.

After that my memory was erased — there's a slight chance by space aliens. But it's also possible that the crawfish were *that* spicy. That's why I wanted to find the place. And will, another time.

This time I got distracted. Three lanes of oncoming traffic when you're riding a bicycle the wrong way down a one-way street, such as Gough Street, will do that to you. I wish that didn't seem like a metaphor for my life, but it does.

Because I do, ultimately, want to continue living it, I zipped over to the sidewalk and there was a bike rack. I started to lock up without even looking around first. I was on the other side of Market Street. Nothing else mattered.

Then, yes, I looked around.

With every intention of still going in search of crawfish afterward, I ducked into a place called Go Getters Deli, only the "o" was a green olive with a pimento in it. Plain block letters on the window advertised burgers and burritos, but that wasn't why I chose the place.

I chose it because all six or seven of the people inside were sitting on the same side of their tables, facing the same direction, and looking upward. So I took that to mean there was a TV, with a soccer game on it.

And there was and there was, and so crawfish would have to wait.

But I couldn't decide which idea I liked better: eating a burrito in a burger joint, or a burger in a taqueria. Since it was already almost half-time, I wouldn't be able to do both. So, being predictable, I went with Plan C. Which, in this case, was a chicken sandwich with "flaming sauce," red onions, and tomatoes.

Flaming sauce = chipotle, and

the sandwich was damn good. The bread tasted homemade, which seemed strange, unless they are in cahoots with Go Getters Pizza across the street and down a block. And, come to think of it, why wouldn't they be? With a name like Go Getters Deli.

Well, the chipotle sauce wasn't exactly "flaming." But that's why I keep a bottle of hot sauce in my purse. With which ... yum, yes, hot hot hot. And a lime Jarritos.

And an exciting half of World Cup soccer, and I forgot all about the crawfish place I had already forgotten about.

While the players were still hugging each other or else lying in the grass crying, taking off their shirts, and so on, I polished off my Jarritos, put on my sunglasses, smiled at my fellow sports fans, thanked the owners and kitchen and counter people (who had all come out to watch the end of the game), and walked into the doorjamb because I had my sunglasses on.

It was one of those days: on the edge between foggy and sunny. I buttoned up my jacket halfway, saddled my Schwinn, and huffed back to the Mission. Where some guy was doing jumping jacks on the sidewalk.

Normally I would have stopped and talked to such a someone, but he didn't look quite crazy enough for me. He looked like a really fucking normal person, in fact, dressed in a regular way. Just happened to be doing jumping jacks on the sidewalk is all. Valencia Street. Facing a telephone pole.

And who am I to argue with that? I had a big scratch on my face. It looked like I'd been in a fight with a cat, or a catfight, but in fact (and as usual) the story was much less interesting. It starred a two-year-old, with a cracker. These things happen. Crackers are sharper than you think.

I mean, it was an accident.

I mean, physical fitness is important. **SFBG**

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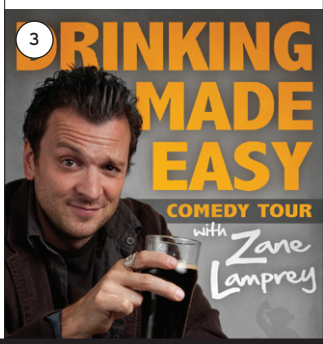
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WEDNESDAY
JULY 14

MUSIC

Sean Bonnette

Sean Bonnette is the guitar player for Andrew Jackson Jihad, the band that proved punk rock sounds better unplugged. He's been with the group since its inception in 2004, and along with his comrade-in-arms Ben Gallaty, has spent the last six years writing hilariously irreverent lyrics, cutting a swath through the country's basements, parks, and concert halls, and slowly pushing folk-punk into the mainstream consciousness. Bonnette's solo show promises to be a showcase of the loveliest, messiest, raggedy-tunes this side of Neutral Milk Hotel and a reminder that, 924 Gilman's financial woes notwithstanding, DIY's not dead. **(Zach Ritter)**

With Kepi Ghoulie and Gnarboots
9 p.m., \$8
Bottom of the Hill
1233 17th St., SF
(414) 621-4455
www.bottomofthehill.com

MUSIC

Bardot A Go Go

In America, Bastille Day is the only day of the year where Francophiles, if they're not

storming a prison, can revel in their obsession en masse. With drink specials and a night of decadence that would make Louis XIV's wife blush, the Rickshaw Stop offers its very own discotheque. If Austin Powers and Marie Antoinette put their wits together and threw a party, Bardot A Go Go would be it. With swinging '60s pop — Serge Gainsbourg, France Gall, and the titular femme fatale, to name a few — and its very own go-go girls, this long-standing shindig stares hipsters in the face and dares to ask the unaskable: *Parlez-vous français?* So put down your Balzac, put on a beret, and get the hell down to Fell. **(Ryan Lattanzio)**

8 p.m., \$7
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

THURSDAY
JULY 15

VISUAL ART

Japanese Art Kite Show

What could be better than a Matt Furie painting? Well, maybe a Matt Furie painting on a kite. Furie is one of 21 artists contributing sky-ready works to "Japanese Art Kite Show," a group exhibition co-curated by Shoko Toma

and Yukako Ezoe that brings together kites by 21 artists from Japan and the Bay Area. Bay Area residents from the Hamamatsu City prefecture in Japan have taken part in the Berkeley Kite Festival for the past five years, while Hamamatsu kites — created with washi and rice glue — date back at least 450 years. The kites here vary in size and utilize hemp for string. On Naoki Onodera's kite, stars evoke another historical marker: the Kanrun Maru's journey across the Pacific from Japan to the U.S. 150 years ago. **(Johnny Ray Huston)**

Through July 29
5:30 p.m., free
Chandler Fine Art and Framing
170 Minna, SF
(415) 546-1113
www.chandlerfsf.com

COMEDY

Zane Lamprey

Do you like to go out drinking? Me too! Oh, and so does Zane Lamprey, host of *Three Sheets*, a TV show that's survived the move to three different channels as Lamprey travels the world exploring fine libations, drinking games, and hangover cures. With the future of the show uncertain — again — Zane has taken to the streets with the "Drinking Made Easy Comedy Tour," a celebration of all things alcoholic. No one

can fault you for not knowing about *Three Sheets*, it's had a hell of a time staying on air. But show me a San Franciscan who doesn't look happier with a drink in their hand, and I'll show you a liar. **(Peter Galvin)**

8 p.m., \$29.50
Fillmore
1805 Geary, SF
www.livenation.com

MUSIC

Mary Gauthier

The story of Mary Gauthier's rise in the ranks of musicians — a career she chose at the ripe age of 35 after stints as a teenage runaway, substance abuser, philosophy major, café manager, and restaurant owner — is full of lucky breaks and an almost charmed trajectory. Yet her first year of life, spent in the charity wards of St. Vincent De Paul, was far removed from the good fortunes of her eventual transformation to masterfully frank folk lyricist and guileless performer. In *The Foundling*, her sixth album, Gauthier chronicles her own history from birth date to birthright, searching for answers and finding only more questions. Her Café Du Nord appearance, however, answers *our* question: When's Mary Gauthier going to come back around? **(Nicole Gluckstern)**

With Peter Bradley Adams
8:30 p.m., \$20
Café Du Nord
2174 Market, SF
(415) 861-5016
www.cafedunord.com

MUSIC

Sextreme Ball

It's been 15 years since the Lords of Acid-My Life with the Thrill Kill Kult Sextacy Ball Tour stomped across the continent. But since sex, drugs, and mass murder have never really gone out of style, this summer's reprise is far from feeling dated. Maybe it's just the humidity, but there's an almost palpable electric charge in the air — could it be the promise of a) tissue-throbbing, groin-grinding beats b) the cheerfully lewd lyrics of classics such as "Mr. Machoman" or creepier implications of "Sex on Wheels" or c) the prospect of catching latest Lords of Acid chanteuse Lacey Conner in a leather-clad catfight? I'm going with d) all of the above. **(Gluckstern)**

9 p.m., \$23
DNA Lounge
375 11th St, SF
(415) 626-1409
www.dnalounge.com

FRIDAY
JULY 16

DANCE

Run for Your Life! and Gadung Kasturi

Run for Your Life! ... it's a dance company! and Gadung Kasturi Balinese Dance and Music are unlikely bedfellows, but trust Dudley Brooks — he knows how to make a match. After all, he is "sleeping" with both of them. Run for Your Life! is his long-running comedy-dance theater company; Gadung Kasturi is a classical Balinese dance company whose music Brooks has performed for more than 20 years. How he keeps the two identities apart is anybody's guess. Stylization is what keeps him going. His comedy, often with puppets, is smart, hilarious, and musical. Included in this program are the LOL-worthy *Les Sillyphides*, and Roaring '20s, Mafioso-inspired *The Soldier's Tale*. Gadung, with eight-year old Chandra Ayu Davies — who blew everyone away at this year's Ethnic Dance Festival — offers the new *Nyapuh Jagat*. Watch for Brooks, he'll be hammering away in the gamelan orchestra. **(Rita Felciano)**

Through Sat/17
8 p.m., \$18



(1) Mary Gauthier (see Thurs/15); (2) Lords of Acid (See Thurs/15); (3) Zane Lamprey (see Thurs/15); (4) New Pornographers (see Sun/18); (4) Chandra Ayu Davies (see Fri/16); (5) Bardot A Go Go (see Wed/15); (6) Japanese Art Kite Show (see Thurs/15); (7) *Little Shop of Horrors* (see Sat/17); (8) Post: Ballet (see Fri/16)

NEW PORNOGRAPHERS BY MARINA CHAVEZ; CHANDRA AYU DAVIES BY RJ MUNA; BARDOT A GO GO BY JOHNNIE LIESKE ; POST: BALLET BY NATALIA PEREZ

Dance Mission Theater
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www.brownpapertickets.com

MUSIC

Antibalas
Afrobeat keeps growing and mutating, revitalizing club music and giving indie rock a much-needed groove. Twelve years into since their summertime birth, Brooklyn's Antibalas can be seen and heard as true veterans of the sound, with ties to two generations of the Kuti legacy. At the same time, afrobeat is the base from which the group — who worked with producer Tortoise's John McEntire on 2007's *Security* — reach deep into other genres. Antibalas plays out often enough to have seen the world and then some, and one of its most recent songs, "Rat Race," suits the current socioeconomic moment. Prepare to dance. **(Huston)**

With Sway Machinery
9 p.m., \$23
Great American Music Hall
859 O'Farrell, SF
1-888-233-0449
www.gamhtickets.com

DANCE

Post: Ballet
Choreographer and dancer Robert Dekkers is making himself known in the dance

world for seamlessly merging contemporary and classical movement styles. The name of his new SF-based contemporary ballet company, Post: Ballet, says it all. Much like his stylistic sensibility, the words Post: Ballet imply an affiliation with and departure from the conventions of classical ballet. The company's inaugural performance, *Concert One*, features classically-trained, versatile ballet dancers in a series of innovative and thought-provoking works. Dekkers' fierce choreography — along with live music by SF composers Daniel Berkman and Jacob Wolkenhauer, as well as the engaging music of Grizzly Bear, Steve Reich, and Department of Eagles (to name a few) — will keep those who ordinarily fall asleep at the ballet wide awake. **(Katie Gaydos)**

Through Sat/17
8 p.m., \$25
Cowell Theater
Fort Mason Center
Marina at Laguna, SF
www.postballet.org

VISUAL ART

David Byrne and Dave Eggers
Former Talking Head David Byrne and McSweeney's founder Dave Eggers are no strangers to other disciplines of art. Both have dabbled in screenwriting and visual art

outside their respective fields of popular music and prose fiction. Now SF's Electric Works is hosting simultaneous galleries by the two Renaissance men. Byrne's exhibition shares the name "Arboretum" with his 2006 book of branching diagrams. Eggers' "It Is Right To Draw Their Fur" treats more animate subjects — animals, to be exact. As it happens, Eggers studied art before switching to writing novels, so these grease pencil drawings are hardly the work of a naïf. Judging from their past works and unconventional world-views, Byrne and Eggers ought to complement each other well. **(Sam Stander)**

Through Aug. 21
6 p.m., free
Electric Works
130 Eighth St., SF
(415) 626-5496
www.sfelectricworks.com

SATURDAY
JULY 17

FILM

Little Shop of Horrors
Midnight movies are alive and well in San Francisco, and the Landmark Theatres are active participants in the historic cult tradition. For the next month, the Bridge plays host to a "Rocksplotation"-themed

midnight program, featuring local cinephile band Citizen Midnight playing pre-show music for a variety of rock-inspired flicks. This week the series features Frank Oz's incredibly campy 1986 musical remake of *Little Shop of Horrors* starring Rick Moranis and Steve Martin. Check back in the coming weeks for Brian De Palma's gothic rock opera *Phantom of the Paradise* (1974) and an uncut version of David Lynch's 1990, Palme d'Or-winning, Elvis-fueled *Wild at Heart*. **(Stander)**

Midnight, \$10
Bridge Theatre
3010 Geary, SF
(415) 668-6384
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FILM/MUSIC

Psycho with the San Francisco Symphony
The symphony's probably the last thing you'd associate with a shower scene. (Although if we're talking porn here, maybe you missed *Wet 'n Wagner* or *Rusty Tromboners 2: Spit Valves Under Spray Heads*.) It's definitely the last place you'd expect to hear the stabbing "EE! EE! EE! EE!" of the shower scene from Hitchcock's *Psycho* (1960) to pop up — unless you've an ear for esoteric snatches of Webern. But Bernard Herrmann's fiendishly clever orchestral score for this

mother of all classic slashers is catnip for the adventurous San Francisco Symphony, which will be performing it in full as the 50-year-old flick unfurls above them in all its chocolate-syrup-spattered glory. Expect expert deployment of sinister ostinato and hair-curling counterpoint throughout. And don't forget to invite Mom. **(Marke B.)**

8 p.m., \$30-\$70
Davies Symphony Hall
201 Van Ness, SF
(415) 864-6000
www.sfsymphony.org

SUNDAY
JULY 18

MUSIC

New Pornographers
Have you been craving propulsive choruses? Hunting for hummable harmonies? Longing for a variety of vocalists? Seek no further — Canada's foremost power pop supergroup, the New Pornographers, is now touring on behalf of its fifth album, *Together*. Their continued togetherness is a bit unexpected, since members Neko Case and Dan Bejar (of Destroyer) have full-blown careers of their own. But the New Porn engine keeps chugging along, a full-fledged entity rather than a side project.

The latest record is perhaps their most bombastic yet, but they haven't sacrificed the diversity of lyrical voices that makes them consistently worthwhile. They're supported at Oakland's Fox Theater by local concern the Dodos as well as sometime-Yeah Yeah Yeahs member Imaad Wasif. **(Stander)**

With Dodos and Imaad Wasif
7:30 p.m., \$27.50
Fox Theater
1807 Telegraph, Oakl.
www.thefoxoakland.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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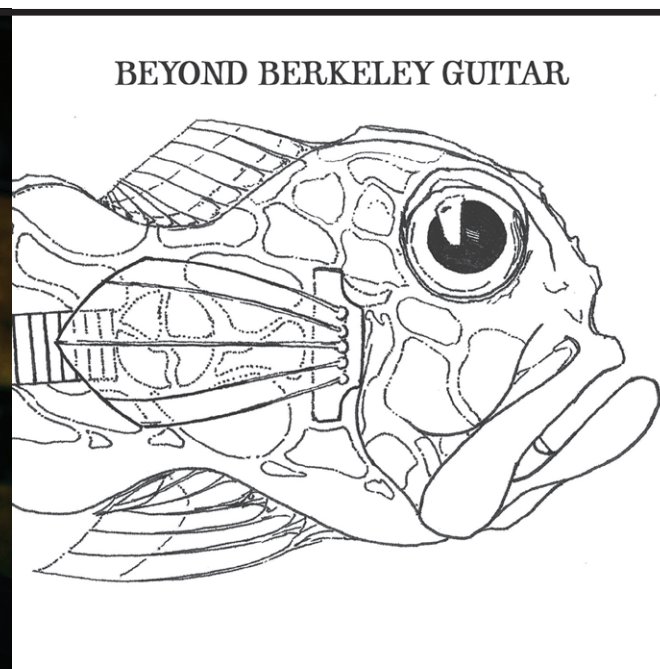
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arts + culture

Sean Smith: "It's a general problem in the world of solo guitar that most of the people in that world squander their talents in obscurity."



BEYOND BERKELEY GUITAR

Undertaker in reverse

Sean Smith brings solo guitar to life in the Bay Area and beyond

By Johnny Ray Huston
arts@sfbg.com

MUSIC A window in Sean Smith's apartment looks across the street at the park. To the left of this window, inside the room, there's an old sign that says



Undertaker.

Smith is the kind of devoted undertaker who finishes what he starts. He's a reverse undertaker: the kind that brings things to life, instead of escorting them through death. In recent years, he's released solo albums of instrumental guitar music, and he's also put together a pair of compilations devoted to guitarists of the Bay Area. Smith's dedication to the instrument and its myriad possibilities isn't selfish. Through 2006's *Berkeley Guitar* and this year's *Beyond Berkeley Guitar* (Tompkins Square), he's helping to shine a light on fellow talents like Ava Mendoza, whose new album can turn from Sonny Sharrock-caliber noise to light melody at the drop of a dime.

Smith's own musical ability is vast and alive. He recently finished recording an impressive pair of

albums with Tim Green. At a time when designer reissue labels like Numero Group are spotlighting guitar instrumentals, there should be room on a label of note for Smith's commanding new albums, which stretch from solo interiors to epic band sounds while maintaining the same purity and high intensity. This week, at the Mission Creek Music Festival, Smith will emphasize his quieter, solo side. I recently talked with him about about music.

SFBG *Sacred Crag Dancer, Corpse Whisperer (Iota, 2006) veers toward improvisation, while Eternal (Strange Attractors, 2007) has more of an ensemble quality. How was putting them together different?*

SEAN SMITH I had a lot of energy towards improvisation at the of *Sacred Crag Dancer*. My dad bought me a guitar. He'd been wanting to contribute for a while. I found one I wanted and he bought it for me and as soon as I got it I went home and would hit "Record" and play. I recorded 3 hours of music and pared it down to 34 minutes.

SFBG *What was the process of paring it down like?*

SS It was easy. We were quick to hear what worked and what didn't work in the improv. It's more like spontaneous composition. I'd try to repeat things or make compositions, cohesive journeys from A to B, rather than fuck around.

There were three levels of editing: first, there's immediate editing while you're playing, when you just stop and say "This sucks"; second, there's determining what works and what doesn't; and third, determining what works to make a cohesive album that reflects the span of the work.

SFBG *In terms of coming up with titles, you're different from some instrumental artists, who will keep things stark. Some people will pour all their heart into a work and then leave it untitled. Your titles are striking, not throwaway.*

SS Well, I hope none of my work is throwaway.

There's a lot of variation and possibility in titling. You might have your own idea that you start with before the music comes to you.

With *Sacred Crag Dancer*, the music came first, it was sprouting forth from nothing, and titles had to be created to fit it.

"Extrance" is an exit and entrance

— you're leaving your world and entering a world where the character (of the album) dictates your experience.

SFBG *There is a lot of deathly imagery in that album's titles.*

SS "Sacred Crag Dancer, Corpse Whisperer" comes from something I thought I heard Daniel Higgs say one time when I saw him play. The energy of the album was definitely inspired in part by him. I was moving in that [improvisational] direction and then I saw him play for the first time and everything just shifted.

It seems like each of my albums has a character creating the environment. The *Sacred Crag Dancer Corpse Whisperer* is a conjurer of a weird spiritual realm.

SFBG *Making the kind of music you're making, which isn't tied to a particular trend, I figure you probably get responses from all kinds of people, but at the same time --*

SS Or nobody.

SFBG *Yes. In a sense doing these compilations is work on your part to counter that lack of a profile, and perhaps hint at a movement. It's almost like journalism in a way.*

SS It's been a general problem in the world of solo guitar that most of the people in that world squander their talents in obscurity.

CONTINUES ON PAGE 22 »

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Watcha Clan. Photo: Lucien Sanchez



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Fronted by the charismatic Sistah K, Watcha Clan blends Nomadic, genre-bending music with Berber, Algerian, Sephardic, Ashkenazi and French influences to create “controlled chaos in action,” while Charming Hostess, founded by Jewlia Eisenberg, provides “a dazzling diverse palette of influences drawn from the Jewish and African diasporas...” Co-sponsored by Gaia Fund.

Kinam Azmeh's Duo. Photo: Helen Dennis



KINAM AZMEH'S DUO
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The Kinam Azmeh duo fuses traditional Arabic and Southeast Asian music with classical and jazz. Myra Melford, one of the most gifted pianists/composers to emerge today, and Ben Goldberg, one of the greatest clarinetists, team up to present material from their upcoming CD.

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Smith CONT. »

Some people who end up on these collections won't necessarily do anything else. Adam Snyder (from *Berkeley Guitar*) is a brilliant musician. He's written hours and hours and hours and hours of music. He's obsessed. When we lived together he couldn't hold a job because all he wanted to was be at home playing. Yet he hasn't made a record. I don't know if he ever will, but I'm sure he's still obsessively playing music.

I'm more into documenting music.

SFBG *Do you like Harry Smith?*

SS Yes. My mentality stems from that, from thinking, “Wow, thanks to this guy, we have all of this music,” a document of a time, of people, and of culture. If it wasn't for him, those songs would have remained on back porches. He was able to capture something so the rest of the world could hear.

SFBG *It's a generative thing.*

SS And the music becomes more generous to the listeners in the process. It becomes potentially influential.

SFBG *What has it been like to work with Tim Green?*

SS Great. He doesn't say a damn thing unless it's really important, so when he does, it means something. I'm bummed that the (Fucking) Champs disbanded – that music is like from my dreams or something, instrumental music that powerful. With music like that, no one ever says, “When are you going to start singing?” I haven't gotten there yet – people still ask me.

This newer music I recorded with Tim is being met with a lot of confusion. *Eternal* was, too. People are like, “Wait, it's not solo guitar, but it's instrumental, and there's solo guitar and crazy electric guitar on it.” It doesn't fit neatly into that fingerpicking American primitive thing.

SFBG *Will you always be shifting in relation to that sort of traditionalism?*

SS Absolutely. There's no one way for me. There never has been.

The fingerpicking or instrumental thing has just been a means of expression.

When I was in 4th grade, I wanted to play saxophone, really badly. They wouldn't let me, they wanted me to play clarinet. I tried it out for a couple of weeks and didn't like the tone of it. But I always say that if they'd have let me play the

saxophone, I'd probably be a saxophone player right now.

When I found the guitar, I realized I could express myself with it. If I didn't have a guitar I would find a way to express myself. I'm not just in some pop band. I'm never going to break up with myself. I'm always going to be making music because I'm compelled to.

I particularly don't want to write lyrics. I'm not interested in singing, because that's not my instrument. The guitar is my instrument and I struggle enough with that, trying to progress and expand and play authentically.

That's a huge part of music, too – playing authentically, playing genuinely.

SFBG *Figuring that out when making music is difficult. There are different challenges that sort of have to converge. There's the struggle to make music that to you – to your hearing and intuition – sounds good so that you like it. And at the same time, you have to do that without killing it by trying to make it too good. You have to allow it to be alive.*

SS A lot of that is lost simply due to the ways in which things are recorded today.

Everything is AutoTuned. Now, in pop music if it isn't AutoTuned, people are thrown off by it.

Even more intensely, when it comes to playing honestly, my song on *Beyond Berkeley Guitar* is called “Ourselves When We Are Real,” and that comes from Mingus's solo piano album. [*Mingus Plays Piano*, 1963]. The first song on it is called “Myself When I Am Real.” When I heard it, it was so disturbing, because it's so honest. It sounds like all these little thoughts in your head, your inner monologue mixing with the outside world, the way you look at yourself in the mirror and the way your voice sounds.

I wanted to shift that title, and I wanted to call [the composition] that because it was the most authentic piece of music that I had ever written.

SFBG *Is that what you were striving for with Tim Green?*

SS It's your own process. He's not interested in telling you what to do. His question is, “What are we doing today?”

He has tons of old funky gear to work with. He prefers to record to tape, and so do I. He sleeps until around 1 in the afternoon. You never start before 2 or 3 p.m. He likes to go late, and he's the most patient

person in the world.

For the most part, if I don't get something by the second take I move on, because I don't want to do it to death. But there was one time when I was playing a guitar line, and I realized I'd been playing it for two hours trying to get it right, and it was making me crazy. Tim was sitting there reading a magazine and never getting frustrated. He'd say, “That one sounded alright – do it again.” He is hearing things.

There's a drawing in the studio that someone did of Tim sitting at the board. He's always got a leg kicked out with his black Samba Adidas, and he's drawn so that he has these huge elephant ears.

SFBG *Have you listened to (the Numero Group compilation) Guitar Soli?*

SS I haven't heard it yet. I looked at the track listing and was vaguely familiar with most of the people on it. Even though it's super obscure I've spent the last ten years of my life digging around for solo guitar records. I play a George Cromarty tune, Topinambour.” *Eternal* starts with it.

SFBG *There are a fair amount of reissues connected to solo guitar as of late – people like Sandy Bull are getting a new surge of attention.*

SS This is the age of reissues and revisiting.

I'm in a Black Sabbath cover band with three members of Citay. I find it's probably the most rewarding band I've ever played in. A friend was saying that a cover band now isn't like this 1986 cruise ship playing Top 40 hits now, it's a legitimate type of music.

SFBG *This might be overstating, but maybe it's like a spiritual pursuit. If you decide you're going to cover Sabbath, you know you're going to go deep into Sabbath.*

SS For me, I want to play in a relevant way, so I want to bring the experience of seeing Black Sabbath at their prime to the audience.

SFBG *What's the band called?*

SS It's called Bob Saget. **SFBG**

SEAN SMITH

as part of the Mission Creek Music Festival with Howlin Rain, 3 Leafs, DJ Neil Martinson
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 www.mcmf.org



Déjà vu all over again

Crackdown 2
(Ruffian) Xbox 360

GAMER In a case of super-stealthy marketing, Microsoft placed access to the eagerly-anticipated 2007 *Halo 3* beta on the disc to *Crackdown*, a then-unknown IP. Gamers bought the unproven game for a sneak peek at the biggest game of the year, and found themselves ensnared by *Crackdown*'s hyper-realistic superhero universe and car-rot-on-a-stick gameplay, which rewarded gamers for exploration. Three years later we get *Crackdown 2*, developed by an offshoot from the original team, and not much has changed in the game's fictional Pacific City. Set 10 years after the first title, once again you play an agent for a shady company called simply the Agency and are tasked with saving the city from destruction.

While *Crackdown* was a stylized take on the *Grand Theft Auto* series, the sequel is influenced by recent zombie successes like *Left 4 Dead*, trading gangsters for undead "Freaks" who now litter the city and its numerous underground caves. Other than the new enemies, *Crackdown 2* is pretty much the same game we saw three years ago, with a slew of brand new problems. Setting aside the numerous bugs and frame rate issues I experienced in Pacific City, it's disappointing to see that there remains little story beyond the above one-sentence synopsis. With no incentive for

their actions, players are forced to make their own fun in an open-world environment that they probably visited just a short time ago. Repetition has always been the name of the game — dispatching foes is secondary to hunting down hidden orbs scattered throughout the city, increasing your stats and making your agent leap higher and live longer — but playing *Crackdown 2* is itself an exercise in repetition, because it's the same city and the same stats as the first game.

Crackdown 2's development cycle was reportedly somewhere in the range of eight months, and in that time developer Ruffian games has given the game an unattractive facelift and added the ability to play against 16 other players. Granted, eight months is not long enough to build a full-blow sequel, but *Crackdown 2* is a full-priced, glorified add-on to the first title and that's likely to upset gamers expecting bigger and better. Since 2007 a number of companies have taken a stab at the idea of an open-world superhero, most notably *Prototype* and *Infamous*, but the spirit of competition has not done *Crackdown* any favors. If you liked the original, you might be able to look past the problems its sequel tosses at you for the pure joy of collecting stuff, which remains the series' best feature. But if Ruffian doesn't make a big change in the franchise's next iteration, it's going to find itself left in the dust. **(Peter Galvin)**

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Davies Symphony Hall

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OCT 11
M 7:30

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CHUCHO VALDÉS
Herbst Theatre

Valdés is a keyboard virtuoso and a giant among all Cuban musicians, with seven Grammys and a place in the Latin Jazz Hall of Fame. This is his first Bay Area appearance since 2003!

OCT 14
TH 7:30

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Herbst Theatre

The world's best-known jazz vocal group takes on a true challenge in the Chick Corea songbook, with stunning results. An extraordinary event!

OCT 21
TH 7:30

HEAVEN ON EARTH
JAMES CARTER WITH JOHN MEDESKI
Herbst Theatre

Brilliant saxophonist James Carter teams up with John Medeski, the master of nasty organ grooves, in a raucous, funk-drenched summit called Heaven on Earth.

OCT 23
SA 8:00

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TAJ MAHAL
VIEUX FARKA TOURÉ
PLUS SPECIAL GUEST TBA
Paramount Theatre, Oakland

The blues meets Africa in this wonderful collaboration between Taj Mahal and ace Malian guitarist Vieux Farka Touré.

OCT 27
W 8:30

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ARTURO SANDOVAL Friday, October 29, 8PM
BITCHES BREW REVISITED Friday, October 29, 8PM
NELLIE McKAY Saturday, October 30, 8PM
OMARA PORTUONDO Saturday, October 30, 8PM

LILA DOWNS Wednesday, November 3, 7:30PM
NATACHA ATLAS Thursday, November 4, 7:30PM
ROY HAYNES Saturday, November 6, 8PM
LEDISI Saturday, November 6, 8PM
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The power of Christ (and the desire to eat brains) compels you, unfortunate *[Rec] 2* victim.

PHOTO COURTESY OF MAGNET RELEASING

666-ZOMB

Spanish import *[Rec] 2* resuscitates a genre that won't die

By Dennis Harvey
arts@sfbg.com



FILM Yes, vampires and werewolves are getting pretty dang tired lately. Yet even they haven't risked getting so overexposed as our shuffling undead friends.

George Romero's last couple *Dead* films felt tapped out — if you were Romero, wouldn't you be bored with zombies by now too? We've had remakes of Romero sequels, fer chrissakes. Plus we've had so many zombie comedies (2004's *Shaun of the Dead* being the gold standard) that parodying the genre has itself become a cliché. There've been *Zombie Strippers* (2004), Nazi zombies (last year's *Dead Snow* pretty much completed that concept), gay zombies (Bruce La Bruce's oddly poignant 2008 *Otto*), a zombie feature made by an 11-year-old girl (Emily Hagins' 2006 *Pathogen*), a documentary about that (2009's *Zombie Girl*) ... yada, yada. Of course there's still fun to be had on occasion. But mainstream hit *Zombieland* (2009) worked not 'cuz of zombies per se, but because Woody Harrelson and Jesse Eisenberg were funnier than their routine spoofy material.

Let's face it: zombies are a limited concept. You can make them go slow or fast (pausing naturally to debate whether "fast zombies" betray all things sacred). They can be silent, grunty, or banshee-screamy.

That's about it. Vary the formula much farther and you're outta zombie territory.

[Rec] 2 does fudge matters somewhat. This sequel to the successful 2007 Spanish original (decently Hollywood-remade in 2008 as *Quarantine*) elaborates its hints that what's going on here is not just some bite-driven viral thingie but a supernatural evil. It's home-lab "contagious enzyme" germ warfare — meets Satan. The zombies are, indeed, recently-munched living beings who can be perma-killed with the traditional headshot. Yet they are also *Exorcist*-y "possessed" who speak in many voices, including the classic Mercedes McCambridge-through-Linda-Blair obscene croak. Whatever.

Explication wasn't the first film's strong suit. It isn't for this superior follow-up, either, which starts with *[Rec]*'s memorable final shot (which *Quarantine* shamelessly surrendered in trailers): last survivor Ángela Vidal (Manuela Velasco) dragged from first-person camera range by something that surely ended her career as both glam TV reporter and living human.

Picking up moments later, *[Rec] 2* then switches to the camcording POV of special-forces cops speeding to a Barcelona apartment building whose residents, responding fire-fighters, and fluff-story-pursuing TV news guests are now presumed undead. No one is allowed in or out save the SWAT-equivalent team whose imposed outside leader (Jonathan Mellor) turns out to be

no Ministry of Health official, but a priest.

After various really bad things happen, their camera dies. *[Rec] 2* cleverly then restarts the narrative from other live-video viewpoints, first wielded by three neighboring bourgeois teens who elude site barriers in search of "something really cool." Once they realize what they've gotten themselves into, they do what comes naturally: panic and demand adults save them. But mummy and daddy can't help you now.

Returning writing-directing duo Juame Balagueró and Paco Plaza know the slow build won't work a second time, so *[Rec] 2* quickly turns headlong. That it works pays testament to their screenplay — which cleverly develops original tropes rather than simply reprising them — and ability to invest the exhausted mockumentary form with visceral potency. (A couple deaths here are truly memorable despite the usually obfuscating shaky-cam format.)

There are silly ideas — otherwise invisible ephemera can be seen by night-vision cameras? Satan hasn't covered his Radio Shack ass yet? — but *[Rec] 2* proves there's still imaginative life in zombie cinema, even if it requires bending the rules. *[Rec] 3* and *4* are reportedly moving forward. This might become the rare film series — living or undead — that steadily improves. **SFBG**

[REC] 2 opens Fri/16 in Bay Area theaters.

Gryp the surgeon

Falling in *fokken* love with Die Antwoord

By Amber Schadewald
arts@sfbg.com

MUSIC The bass. The accents. A scary little man in a hooded jacket. On first introduction to Die Antwoord via the video for their breakthrough jam, “Enter the Ninja,” I was officially freaked out: intimidated by their honest anger, rank lyrics and ultrahip haircuts. It was early February of this year when the Ninja, Yo-Landi Vi\$\$er and DJ Hi-Tek of South Africa entered my life, and only days after we met on the ‘interweb,’ I was officially obsessed.

Blowing up their videos to full-screen, I inhaled their stench, injected their music-laden virus, and swallowed mouthfuls of diseased, infectious theatrical genius for hours on end, letting all that is Die Antwoord swim to my brain, pump through my veins, and wallow in the depths of my stomach. I felt sick, happy, and addicted — and apparently, so did the rest of the world.

Die Antwoord blew up almost immediately after a couple quick posts from influential music tastemakers. Only six months into their new-found fame, these sick bastards have already played — and wooed — Coachella, signed with Interscope,

and gained shows with MIA on their first official U.S. tour. Even gross celebrities like Fred Durst and Katy Perry have typed their praises. Their show at the Rickshaw Stop sold out in less than an hour.

They’re white trash with skills: super-slick production, extra-catchy hard core beats, and personas that should be employed by the traveling carnival. Images of sexpot Yo-Landi and her tween-like frame rotate between cracked-out fiend, a shy classmate I met in the fourth-grade, and a sexy, antiestablishment Swedish lesbian. It’s probably not OK that I find her at all attractive. The tiny-lady MC is totally cool being covered in rats, freely kisses the critters, and holds them upside down by their tails. I am quite jealous of her ability to rock wicked-short bangs.

Then there’s Ninja; a rail-thin, pasty man with a mouth as rotten as San Francisco’s Sixth Street. His collection of tattoos are horrible. My favorites include a large, erect penis; his non-gangster “very secret fairy forest”; and phrases like “If you don’t like funerals, don’t kick sand in a ninja’s face.” His prime video moment: a close-up of his seemingly giant balls aggressively keeping beat to a sick bass line, hidden only under the thin fabric of his “Dark Side of the Moon” boxers.

Die Antwoord’s third member,



Hit that perfect beat, you polymorphously perverse megafreak: Ninja, Yo-Landi Vi\$\$er and DJ Hi-Tek of Die Antwoord are ready to snarl and stare you down.

DJ Hi-Tek, is basically mute and/or hasn’t fully developed his character quite yet. Stay tuned.

So nasty. So raw. So are they real? The Web is stocked with videos of Max Normal TV, Ninja’s, a.k.a. Waddy Jones, former project that included Yo-Landi Vi\$\$er as his assistant. They’re art punks and all their projects before now simply laid the groundwork for Die Antwoord.

People’s concern with the legitimacy of the group is out of style. Since when don’t we like people who take on alternate public personas? Would we really like them more if they were, as one Videogum writer put it, “actually borderline mentally retarded poor children from ghettos covered in generic Cheetos dust and meth crumbs?” No. Because either way they’re *fokken* intense, intoxicating, absurd, and pumping some serious Zef flow. (Says Ninja: “Zef = fla-

vor, ultimate style, *fokken* cool, more than *fokken* cool. A zone. A level. And we’re on the highest level.”)

What any fan needs to figure out is how to translate the crazy-thick accent and constant use of Afrikaans slang. Yo-Landi finds it hilarious that fans attempt to sing along, unknowingly screaming absurdities that would make anyone blush. The song “Jou Ma se Poes in ’n Fishpaste Jar” translates to “Your mother’s cunt in a fishpaste jar,” which, unsurprisingly, has a corresponding picture. Just don’t go around spouting off the lyrics in front of Grandma. **SFBG**

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POINT OF ENTRY: METAL GOD AND LEATHER PRIEST ROB HALFORD RETURNS TO SAN FRANCISCO

MUSIC Blessed with the pipes and vocal chords of an angelic opera singer but willing and able to deliver the type of piercing wail that would shock a banshee, Rob Halford has long been considered one of the greatest rock vocalists of all time.

Rightfully dubbed “the Metal God” by fans, he has been making his mark in music for nearly 40 years, from his iconic role as front man for the legendary Judas Priest, through his tenure with Fight in the 1990s, and some excellent solo ventures during the last decade.

Halford is embarking on a summer tour with his own eponymous band. It kicks off in a San Francisco club before joining the mammoth OzzFest, so local fans are in for a rare, intimate treat. “I think San Francisco is still a very important part of America as far as the music scene. And it’s a place that has a lot of great memories for me personally,” says Halford, speaking on the phone from his home in San Diego.

“I remember one of my first ever visits to the

Bay Area, in the late ’70s, when [Judas] Priest came over to the States. The big climax of that was a surprise performance with Led Zeppelin. And then some years ago, the guys from Pansy Division took me around to some cool places they thought would be of some interest to me besides Fisherman’s Wharf,” he adds, laughing.

The set list for the tour promises to touch on all facets of Halford’s career, not just Judas Priest. “That isn’t what this is about for me. It’s about playing the Halford material and the Fight records,” he explains. “The music from them is still quite potent and show off what the Halford band is able to achieve, more than anything else.”

Soft-spoken and humble, Halford is still happy to discuss his old band’s accomplishments, including Judas Priest’s classic album *British Steel*, which received a deluxe 30th anniversary rerelease earlier this year. “Music is like a time machine in some aspects” Halford muses. “[The rerelease] just reinforces that a great song is able to last forever. If a song you wrote in 1980 can still touch people in 2010, then I think you’re doing your work well.”

Next month Halford’s own Metal God record label is releasing the concert DVD and CD *Halford: Live In Anaheim*, and he hopes to enter the studio later this year to record a new album with his current band before Judas Priest roars back into action in 2011. Obviously, the 58-year old rocker shows no signs of slowing down. Indeed, he says that he loves to keep busy and wouldn’t have it any other way.

“The great thing about music is that there’s no gold watch waiting in the wings,” he says. “You keep doing it for as long as you want, and I’m always grateful because I wouldn’t be able to set foot out of the house without knowing this tremendous and resilient fan base is going to be waiting.” **(Sean McCourt)**

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Aliases: Robert Adams, Diane Arbus, Lutz Bacher, Bernd and Hilla Becher, E.J. Bellocq, Alighiero e Boetti, Milton Baklan, Ulla-Grohn, Gary Castejon, Hans-Dieter Leidecker, Deborah Gottlieb.



Group think

HAIRY EYEBALL “Calder to Warhol,” San Francisco Museum of Modern Art’s giant introductory survey of the Fisher collection, isn’t the only big summer show happening right now. With its wanted poster-style flyer design and a menacing title that could have come from a hardboiled paperback, “They Knew What They Wanted” is an exquisite corpse of a group show, pieced together and then strewn across town by four artists at four different galleries: Shannon Ebner at Altman Siegel, Robert Bechtle at John Berggruen, Katy Grannan at Fraenkel Gallery, and Jordan Kantor at Ratio 3.

Allusions to criminality aside, the artists/curators of "They Knew What They Wanted" would more likely be found on the forensics team than the wrong side of the law. All are steely observers whose art could broadly be said to share a focus on the dynamics of surveillance at work within post-war portrait and landscape photography, particularly photography that looked at what was booming outside of America's urban centers. Although Grannan is the sole photographer in the group, Ebner's temporary installations of handmade signage placed in public settings — which she then photographs in black and white — and Bechtle and Kantor's photo-based oil paintings also fall under the sign of the photography.

can be found across all four galleries, as well as certain names (Lee Friedlander, Miriam Böhm, Trevor Paglen, and Ed Ruscha in particular) whose work shares an aesthetic affinity with that of the curators. This form of cross-gallery display gives “They Knew What They Wanted” a cohesion that is often rare in group shows, while still not being so insular as to make it hard to differentiate each artist-curator’s own aesthetic sense.

Bechtle's selections offer the least surprises, summoning the same post-1960s Western suburban milieu evoked by his photorealistic paintings of driveway-bound vintage cars. After a few rounds of viewing, though, Robert Adams' vintage snaps of Colorado 'burbs, Friedlander's skewed takes on small town architecture, Isca Greenfield-Sanders' aquatint etchings of backyard swimmers, and Tom McKinley's oils of cool modernist interiors start to add up to the visual equivalent of tract housing.

Ebner and Kantor's picks are more interior-minded than the mainly street-level and exterior scenes crowding John Berggruen. They also veer the furthest from each artist's own work. For example, Sol LeWitt's blink-and-you'll-miss-it painted electrical wall plate at Altman Siegel is just a few Home Depot aisles away from Rachel Whiteread's stainless steel castings of light switches over at Ratio 3. Back at Altman Siegel, Fletcher Benton's 1983 bronze tennis racket, "Adjustable Racket for Short Heavy Hitters," leans dejectedly in a corner, in wait for a yard sale that will never come. Grannan's grab bag at Fraenkel is the most photo-heavy,

and her selection ventures furthest — with mixed success — from the thematic territory staked out by Bechtle, Ebner, and Kantor.

In a way, Ebner, Bechtel, Grannan, and Kantor have beat SFMOMA to the punch. The museum is set to restage the landmark 1975 photography exhibit “New Topographics: Photographs of a Man-Altered Landscape” — which presented dispassionate documentation of parking lots, construction sites, and other forms of ex-urban development — at the end of the month. But for a sustained exploration of the meteor-like impact of “New Topographics” on the photography and painting that followed in its wake, one couldn’t ask for a better art historical crash-course than “They Knew What They Wanted.” **SFBG**

THEY KNEW WHAT THEY WANTED

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Free as the breeze?

Joe Goode Performance Group is
Traveling Light and eloquent as ever

By Rita Felciano
arts@sfbg.com

DANCE/THEATER



Walking behind the tour guide who led us through the old San Francisco Mint's elegant rooms for the Joe

Goode Performance Group's striking *Traveling Light*, I kept thinking of the Medicis and the Ming Dynasty. For their own selfish purposes, these corrupt supercapitalists commandeered and bought great beauty, of which we are the beneficiaries. On a more modest scale, the Mint, as so accurately described by Goode, was a temple of money. It was also a splendidly designed locus of hope for ordinary Joes and Janes who placed their trust, and their cash, in a place that promised the security that an expanding, institution-building nation could provide.

That's why the Mint's exquisite architecture speaks loudest in the basement. Jack Carpenter's magisterial lighting creates shrines to the ordinary citizens on whose shoulders the Mint — and the country — was built. Carpenter ignores the presence of chandeliers — in a basement of all places! — and places red spots along

the brick walls, transforming the hallway into a gallery.

Deep inside the safes — protected by exquisitely crafted steel doors — Goode places his works of art: a woman knitting, another in a bathtub, a perhaps homeless couple, and a tea-drinking Victorian lady tied down by propriety. Masterfully, Carpenter's murky lighting transforms them into silent witnesses of a problematic past. Yet the atmosphere feels like one of your favorite watering holes on a Friday night.

Upstairs, Goode moves his seven dancers, supplemented by eight additional ones, through the Mint's ostentatious public rooms and stark courtyard. For the next hour, they bring to life finely designed mini-dramas that possess a diorama-like quality. Watched over by a splendidly uniformed Fire Marshall who is quite at home in the building's opulence, *Traveling Light* becomes an elaborately designed machine with interlocking gears that shuttle witnesses from one station to another.

I happened to be with the people who first see wealthy and bored Damara Vita Ganley abandon her "exalted" position to mingle with the groundlings. Here, worldly goods mean clean water. At least, the thinking went, these folks have each



Shameful grandeur: With *Traveling Light*, Joe Goode brings his eloquent choreography and sharp observation into a heart of American capital: San Francisco's Old Mint. | PHOTO BY RJ MUNA

other. Out of robust duets and trios two men peel off, sent into a better future. Noble sentiment, terrible dramatic ending.

In the courtyard, which suggests a prison yard thanks to Carpenter's lighting and Goode's omnipotent voice from above, Filipe Barrueto-Cabello struggles as a poor working man. Haunted and perhaps supported by female spirits, he is barricaded against the elements, but longs for beauty. Andrew Ward and Alexander Zendzian are marvelous as W.C. Fields-like storytellers. The court-

yard yields one of the evening's most poignant moments: Barrueto-Cabello hugging and losing some cabbages as a solo clarinet wails. (Jay Clويدt's score is first rate and invaluable throughout.)

In one of the inside rooms, Carpenter covers the chandeliers and hangs empty picture frames to better facilitate a detailed trip down memory lane. Jessica Swanson, a proper middle class lady, muses about a summertime affair with a young man (Melecio Estrella) whose calloused

CONTINUES ON PAGE 30 »

MINTY FRESH: JOE GOODE ON DISGRACEFUL OSTENTATIOUSNESS AND TRAVELING LIGHT

DANCE/THEATER



After rapidly selling out its two-week premiere in May 2009, the Joe Goode Performance Group returns to San Francisco's lavish Old Mint for a luxurious one-month run of *Traveling Light*. JGPG's haunted tour of SF's oldest stone building, a monument to money power, unfolds as a series of made-up but history-laden vignettes scattered throughout the edifice, adding up to an inspired meditation on greed and desire, success and failure, the material and immaterial. On the eve of opening night, acclaimed Bay Area-based director-choreographer Joe Goode — who says the piece has changed only slightly since last year ("We're filling up the space better and perhaps telling the story more clearly") — spoke to SFBG from his East Bay home.

SFBG In addition to *Traveling Light*, you premiered another site-specific work last year, Fall Within, at the Ann Hamilton Tower in Geyserville. What's the appeal with site-specific work? Do you approach such pieces very differently?

Joe Goode You have to in a way because there's no front. People can see things from many different vantage points. Also some theatrical illusions are taken away from you. On the other hand, you have the personality, character, and history of the site, which is contributing enormous amounts of information to the moment. That is really exciting and delicious, and there's a lot that you can do with it.

The way I work with performers—the way I elicit material from them so that it feels personal to them—[remains] similar. I'm interested in an intimate, close-up glimpse of a real human experience. Many site artists get involved with the contours of the architecture, the aural properties of the site. I'm interested in all that, too, but retain my interest in that personal narrative.

SFBG That personal aspect, though, intersects with the Mint, an edifice reverberating very strongly with a larger social crisis, namely the enormous, growing disparities in wealth.

JG That's ultimately what the piece is all about. There's a kind of grandeur to some of the interiors of the building, which is just a disgraceful, ostenta-

tious display of wealth. You can't help but feel it when you walk in there. This is the disparity that's been present in this city since 1850! I tend to think of San Franciscans as this very egalitarian, alternative, radical, and thoughtful group of people, when in fact there's an underpinning of those who have and those who don't. Those who have make a lot of decisions about what happens in this city. Those who don't, don't have a voice particularly. [The Mint] reflects that for me.

SFBG How is that relation between social systems and personal narratives worked out in creating the performances?

JG A lot of it comes from my imagination. I spent a lot of time in those rooms. Some of the narratives don't have anything particular to do with the history of the building, but there's a gilded balcony or a particular corner that makes me think of a narrative—a particular time, a person, what they might have been going through. Then I begin to weave the characters, again working very intimately with the performers, asking them their stories and how they

CONTINUES ON PAGE 30 »

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PHOTO BY RJ MUNA

Dipped in blackness

What lives within the mysterious Shabazz Palaces

By Mosi Reeves
arts@sfbg.com

MUSIC “I’m a bright light on the dark side of town,” raps “Shabazz” on “Capital 5.” One wonders how he got there. “Shabazz” was once known

as Ishmael “Butterfly” Butler, the leader of beloved 1990s stars Dignable Planets and a 1993 Grammy winner for “Rebirth of Slick (cool like dat).” Dignable Planets proudly celebrated Brooklyn, N.Y., as a nexus of black culture. Nearly two decades later, Butler has relocated to Seattle, where he heads a collective of dread artists called Shabazz Palaces.

Shabazz Palaces issued two EPs in 2009, a self-titled effort and *Of Light*. Both strike a consistently darker tone than the playfully cool acid-jazz notes of Dignable Planets. Shabazz lobbs grenades at Babylon, ridiculing “All these pop rappers in magazines looking cute/Talk frozen while they posing their white boy suit.” On “Chuch” from *Of Light*, he opines, “Your rap’s a corporation/A soft drink, nigga/What can y’all tell us.” But Shabazz isn’t a cranky old-schooler flying a tattered boom bap flag. His group mixes dread bass and dub, the sound of an impending (or in progress) apocalypse. Percussive shots ricochet about like burst shrapnel. On “Chuch,” township voices loop over a bone-cracking doloop of feedback.

Shabazz Palaces has only granted a handful of interviews, including to The Stranger and Pitchfork.com. When I tried to contact the group via a publicist at Yoshi’s San Francisco, where Shabazz Palaces performs July 16, I received a Facebook message from journalist and musician Larry Mizell Jr. He presented himself as the group’s “sort of minister of information.” What resulted was a silly exercise in double-speak. A sample:

SFBG *What does the name Shabazz Palaces mean?*

Mizell Jr. Band names are without fail the least interesting thing about that band. The words Shabazz and Palaces themselves are heavy with meaning — lost nation, houses of the royal — but the music is all. What that sparks in you is truly most

important. I personally see/hear in it so much: time, antiquity, cosmos, kings, crowns, Adidas.

SFBG *Is Butler a Muslim? I notice he often uses Islam iconography in his art.*

MJ I’ve noticed that too, but I can’t speak to one’s spiritual beliefs. Where the listener is at with it matters most. Symbolism is powerful stuff, though. And it’s used on us every day. Understanding that gives you power.



You must go back to Public Enemy and Harry Allen to find a group with a “minister of information.” Shabazz Palaces has one, and the main man behind the group has a recording history that dates back just about that far.

It’s easy to view Shabazz Palaces as a meta-exercise: group conducts a non-media campaign = media tastemakers fall in unrequited puppy-love over group. And, of course, rappers are regularly accused of meta-commentary, including their constant referral to hip-hop as an actual person (or H.E.R.). However, Dignable Planets excelled at turning Brooklyn’s sights, sound, and esoteric philosophies into a kind of exotic wonderland with hip-hop as the framework for an unabashedly optimistic worldview. Their ad hoc approach sometimes got them in trouble: in 1994 the trio was erroneously accused of anti-Semitism for showing a Jewish shekel bill in the “9th Wonder (Blackitolism)” video. More damagingly, hardcore advocates dismissed Dignable Planets as cutesy

bohemian jazzbos, even though their experiential approach seemed as valid as any “keeping it real” mantra.

Perhaps that’s why a chastened Butler can no longer view the street action from the safety of a coffee shop window. Now known as Shabazz, he still engages in culture jamming and spits “100 SPH” (100 styles per hour), but he now portrays himself as a willing participant in the violence. Like so many 1990s alt-rap

idealists turned disillusioned realists, he has reformed himself with a macho perspective. Shabazz can subvert gangsterism, but he must engage it. As he warns on “Kill White T”: “If you ain’t convinced, I can go and get my gun.”

Shabazz Palaces offers rays of hope, too. The chimerical glow of “Blastit” and the dreamy melodica of “Sparkles” posit the group’s soulfulness as innate qualities worth defending with blood. On “A Mass,” Shabazz raps, “Sometimes I hate my life, wish I ain’t love it so much.” **SFBG**

SHABAZZ PALACES

Fri/16, 10:30 p.m., \$15–\$20
Yoshi’s SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

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Claude Monet, *Rue Montorgueil, Paris, Festival of June 30, 1878 (detail)*, 1878. © RMN (Musée d'Orsay)/Hervé Lewandowski

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The woman remembered

Norma Talmadge shines at the San Francisco Silent Film Festival

By Dennis Harvey
arts@sfbg.com



FILM The changeover from silent to sound cinema revolutionized the world's most popular entertainment form. As in most revolutions, some heads got lopped off. The industry saw this upheaval as a chance to clean house, getting rid of pricey or difficult talent by claiming they couldn't make the transition. The public went along, suddenly hungry for all things talking, singing, dancing, and new, eager to dismiss yesterday's favorites as old-fashioned.

Certainly stardom's internationalism was largely over — those with heavy foreign or regional inflections were kaput. But myths persisted for decades about native-born stars like John Gilbert whose nasal, "light," or otherwise unappealing voices purportedly derailed their careers. Heard today, Gilbert seems just fine — was MGM simply punishing him for being an expensive pain in the ass? If so, it worked: by 1936 he'd drank himself to death.

A similar aroma of failure hovers around Norma Talmadge, one of the biggest stars of the silent era yet largely forgotten now. Critics howled at her supposed vocal uncouthness in 1930's *Du Barry, Woman of Passion*. Talmadge took equally famous, already retired sister Constance's advice, quitting while she was still ahead — at least financially, thanks to mama's trust fund setup. Yet clips from the era reveal nothing at all wrong with her voice. Was she a victim of simple out-with-the-old, in-with-the-new media frenzy? Perhaps an affair with actor Gilbert Roland ended the career support of her husband, powerful executive Joseph M. Schenck. Was she being punished?

She and Roland star in 1928's *The Woman Disputed*, her last silent vehicle and one of many highlights in this weekend's 15th San Francisco Silent Film Festival. She's an Austrian prostitute — not exactly named as such, of course — who barely escapes a murder charge after a seeming john instead uses her flat to kill himself in. Two wealthy rescuers then become romantic rivals for this hooker-with-a-heart-of-gold, whom



Curl of the moment: silent star Norma Talmadge earned \$10,000 a week during the height of her fame in the 1920s.

they help attain respectability. (The other man is Arnold Kent, an Italian actor fatally struck by a car after playing this final role.)

Directed by Henry King (an A-list Hollywood director through the 1950s), *Woman* moves from heavy tragedy to disarming romantic comedy and back again — then World War I intervenes. The fervency of its trio's romantic friendship is very touching. No matter that the concept is typical Hollywood fantasy ignoring class-impasse reality: the film finesses its corn syrup via discreet handling and potent star power. Doing the most emotive heavy-lifting, Talmadge has moments that make her appeal very clear.

Thrust forward by a world-class stage mother, Talmadge was huge throughout the 1920s. According to screenwriter pal Anita Loos' memoir, her screen retirement was addled by stupefying addiction to arthritis painkillers. It's said she started the Hollywood Walk of Fame by accidentally stepping into wet cement. It's also said she inspired the monstrous Norma Desmond in 1950's *Sunset Boulevard*, as well as Jean Hagen's Brooklynese-screaming imploding silent star in 1952's *Singin' in the Rain*. Yet again these may just be derogatory rumors that have had decades to harden into pseudo fact. **SFBG**

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She's a briiide

By Marke B.
marke@sfbg.com

SUPER EGO A couple of Friday evenings ago, Hunky Beau and I went out on a bourgeois love date in SoMa. It was there that I was reminded that, along with loquats, plums, figs, and fat guys on the Internet pretending they're in armed militias, we are in the midst of bachelorette season. Children, be warned!

To kickstart our romantic rendezvous, Hunky had called me from Mr. Smith's, a bar that still exists, where he'd gathered with coworkers for clock-out cocktails. Alas, I couldn't hear him over all the squealing. "Always a bridesmaid. Always." he texted. "Run for your wife!!!" I pecked back. We sheltered ourselves in the tidy environs of Terroir (www.terroirsf.com) on Folsom Street, a chill unmarked wine bar that reminds me of Seattle's Living Room, with a nifty furnished mezzanine and vinyl Shins and Cure on the phonograph. Settling in with a few glasses from the smart and sassy list and some fatty-licious French food cart grub from Spencer On the Go across the street, we commenced our rendezvousing. Until a look of terror clouded the cute Terroir co-owner's face and the screaming started streaming in. No exit! Bachelorette attack! It was *Sex and the City* 3-D: less menopause, more claws.

Hastily, the besieged Terroirier apologized, saying "We're not usually this back country." I would've gone off, but mocking roving bachelorette

parties (or BPs, 'cause that shit's toxic and endless) is like shooting Kardashians in a barrel. Viva stereotypical drunk heterosexuals, all is full of love. So I just plugged my good ear with a Bordeaux cork and marveled at my favorite BPer: the sheepish bridesmaid of color, the childhood friend who can't stop making toasts to hide her unfathomable bitterness, the warring former college roommates, the pushy "leader," and — bestest — the puggy one with bad bangs and a lemon face who wanders around picking fights with random strangers, slurring, "Leave 'er alone ... sh-sh-she's a *briiide*." Snooki lives. And I want a girls night out with 10 of her.

Treasure Island preview: Get your Long John Silvers out — the lineup's been announced for this year's festival on Oct. 16 and 17, and it's pretty rad. "Electronic music" highlights? Four Tet, Holy Fuck, our own Wallpaper party boys, LCD Soundsystem, and (zef yes!) Die Antwoord. Kruder and Dorfmeister will be drifting us back to the early '00s. I am typing the name Deadmau5. Full lineup and tickets at www.treasureisland-festival.com

► HOT WAX

An all-vinyl night always guarantees my nightlife blessing — and this regular one at 222 is too-too-too nice to pass up. This month's installment is themed "Ladies of the '80s," with an all-female DJ crew that includes Sweaterfunk's DJ Mamabear, Shred One, Chungtech, and Sabrina spinning you delightful, deep-crated retro R&B and soul

shakers of the XX-generated variety. Thu/15, 9 p.m., \$5. 222 Hyde, SF. www.222hyde.com

► DJ DRM

I'm loving the jazzy beats revival raining down this summer, spawned by the choppy R&B re-edits scene, dubstep's more melodic turn, a Latin funk infusion, and a general interest in sparkling, danceable vibes. Killer weekly Loose Joints is bringing in Brooklyn sizzler DRM of Bastard Jazz Recordings to get swingy. Loose Joints regulars Tom Thump, Centipede, and Damon Bell warm it up. Fri/16, 10 p.m., \$5.

Make-Out Room, 3225 22nd St., SF. www.makeoutroom.com

► SOME THING ELSE

Fresh off its cheeky "9/11 in July" night, weekly dragstravaganza Some Thing is getting even more dangerous, with an imposters night that sends up San Francisco's most boisterous queens of stage and toilet. Newcomers will impersonate — with affection! — old-schoolers. Expect some bewigged heads to explode as some big fish in our little pond get roasted, one birdseed boob at a time.

Fri/16, 10 p.m.-late, \$7. The Stud, 399 Ninth St., SF. www.studsf.com

► RAIZ

Vividly named L.A. brothers Vangelis and Vidal Vargas, formerly known as Acid Circus, have aptly switched monikers to Raiz, but still deliver the throbbing, bass-heavy minimal tech that razes the roof. They'll be in town, accompanying local melodic thumper DJ Zenith, to celebrate the fierce monthly Tekandhaus party's first anniversary. Fri/16, 10 p.m., \$5. Anu, 43 Sixth St., SF. www.tekandhaus.com **SFBG**

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

Sean Bonnette, Kepi Ghoulie, Gnarboots
Bottom of the Hill. 9pm, \$8.

Cellar Door, Shapes Stars Make, Ventid El
Rio. 8pm.

Excuses for Skipping, Lovers, Fake Your Own Death Hemlock Tavern. 9pm, \$6.

Guitar Shorty Biscuits and Blues. 8 and 10pm, \$20.

Bettye LaVette, Milton Great American Music Hall. 8pm, \$26.

Rykarda Parasol, Mark Matos and Os Beaches, Dolly rocker Movement Café du Nord. 9:30pm, \$14.

Raccoons, Red Blue Yellow, Jhameel, Alea Kharim and Science Fiction Knockout. 9:30pm, \$7.

Rattlesnakes, Zodiac Death Valley, Electric Sister Elbo Room. 9pm, \$6.

Wakey! Wakey!, Wave Array, Doom Bird Hotel Utah. 8pm, \$10.

D **Bardot A Go Go** Rickshaw Stop. 8pm, \$7. Bastille Dance Party with DJs Brother Grimm, Pink Fantasy, and Cali Kid.

Bastille Day on Belden Belden Place between Pine and Bush, SF; www.belden-place.com. 4pm, free. With DJs Pheeko Dubfunk, Jared F, Nima G, and Hakobo.

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.

Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.

Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.

Mary-G-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.

Mod vs. Rockers Make-out Room. 9pm, free.

A Bastille Day dance off.
Open Mic Night 330 Ritch. 9pm, \$7.
RedWine Social Dalva. 9pm-2am, free. DJ
 TophOne and guests spin outernational funk
 and get drunk.
Respect Wednesdays End Up. 10pm, \$5.
 Rotating DJs Daddy Rolo, Young Fyah, Irie
 Dole, I-Vier, Sake One, Serg, and more spin-
 ning reggae, dancehall, roots, lovers rock, and
 mash ups.
Synchronize II Pirata, 2007 16th St, SF; (415)
 626-2626. 10pm, free. Psychedelic dance
 music with DJs Helios, Gatto Matto, Psy
 Lotus, Intergalactoid, and guests.

Action Design, Hypernova, Yellow Dogs Three Parkside. 9pm, \$8.

Battlehough, Cash Pony, Wise Wives Bottom of the Hill. 9pm, \$10.

Jesse Brewster, Felsen, Luce, Brad Brooks Red Devil Lounge. 8pm, \$10.

Built to Spill, Fauxbois Slim's. 9pm, \$26.

Congress with Moon Candy, Mai-Lei, and Ge-ology Coda. 9pm, \$10.

Shane Dwight Biscuits and Blues. 8 and 10pm, \$16.

Mary Gauthier, Peter Bradley Adams Café du Nord. 8:30pm, \$20.

Live Evil Make-Out Room. 5pm, free.

Lords of Acid, My Life With the Thrill Kill Kult DNA Lounge. 9pm, \$23.

Part Time, Sam Flax and Higher Color, Bridget St. John, Elisa Randazzo with Robinson, Amy Blaschke Knockout. 9:30pm, \$7.

Tippy Canoe and the Paddlemen, Olivia Mancini, AntonetteG Hemlock Tavern. 9pm, \$6.

Savanna Blu Atlas Café. 8pm, free.
Very Be Careful, Franco Nero, DJs Special
Lord B, Ben Bracken, and Phengren Oswald
 Rickshaw Stop. 8pm, \$10.

Afrolicious Elbo Room. 9:30pm, \$5-7. DJs Pleasuremaker and Señor Oz spin Afro-tropical, samba, and funk.

Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

CONTINUES ON PAGE 36 >>

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FRI Jul 16 9:30pm, \$7	CARLTON MELTON Nothing People (\$-\$) Hans Keller	
SAT Jul 17 9:30pm, \$7	Psych Out presents BARE WIRES (record release) Moxretro Heavy Hills Family Matters	
SUN Jul 18 9pm, FREE	DJ KLAUS FLOURIDE	
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MCLAREN PARK, SF: JULY 17, 2010 12-6PM

THE FRESH & ONLYS • GRASS WIDOW

GANGLIANS • BRIAN GLAZE & THE NIGHTSHIFT

MIRANDA LEE RICHARDS • THORNY BROCKY

WILLIAM WINANT PERCUSSION GROUP

7/14:

BITTER HONEYS

— THE MAKEOUT ROOM

RYKARDA PARASOL — CAFE

DU NORD • RED BLUE YELLOW

— THE KNOCKOUT

7/15: LAU NAU — AMNESIA

EXTRA ACTION MARCHING BAND — THE EAGLE

PART TIME — THE KNOCKOUT

7/16: LITTLE WINGS — ADOBE • SHORT FILM REVOLUTION

— ATA • PARENTHETICAL GIRLS — THE EAGLE

7/17: HOWLIN RAIN — EL RIO • LE

BUTCHERETTES — TRES AGAVES • MCLAREN PARK

7/18: VINYL SYMPOSIUM — PARTICLE • DJ PRIMO

Art by Christine Shields

mcmf.org

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Inter
section
FOR THE ARTS
CREATING ALTERNATIVES SINCE 1965

record pressing

Zellerbach
FAMILY FOUNDATION

pAiste

RAINBOW
GROCERY

CITYCARSHARE

SAT/17 DANCE CLUBS

CONT>>

Saturday Night Soul Party Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

Alloy Trex Project One, 251 Rhode Island, SF; (415) 938-7173. 9:30pm, \$10. CD release party with guests Cubik, Origami, Outersect, and DJ Yap.

Wet and Wild Club 8, 1151 Folsom, SF; (415) 431-1151. 9pm, \$8. With DJs David Harness and Dr. Proctor and a live performance by Lady TaTas.

SUNDAY 18

ROCK/BLUES/HIP-HOP

"Jazz Mafia Presents Remix: Live" Coda. 10pm, \$10.

Shanta Loecker, Arian Saleh Hotel Utah. 8pm, \$8.

Loquat, Downer Party, Ross Sea Party, Mister Loveless Milk. 8pm, \$8.
Mahjongg, Return to Mono, Actors Bottom of the Hill. 9pm, \$10.

» **Origin, Gigan, Brain Drill, Embryonic Devourment** DNA Lounge. 7:30pm, \$16.
Primus Great American Music Hall. 8pm, \$36.
Secret History, Jetskiis, Kids on Crime Spree, Matthew Edwards and the Unfortunates Rickshaw Stop. 7pm, \$10.
Secretions, Ashtray, Hounds and Harlots,

Bastards of Young Thee Parkside. 8pm, \$6.
Still Flyin', Poison Control Center Knockout. 9pm.
Sweethead, Nico Vega Café du Nord. 9pm, \$12.

FOLK/WORLD/COUNTY

Caravan Palace, DePedro Sigmund Stern Grove, 19th Ave at Sloat, SF; www.stern-grove.org. 2pm, free.

Ash Reiter, Fpod Bpod, Jesse Denatale, Amber Gougis Amnesia. 9pm, \$7-\$10.

Rolando Morales The Ramp, 855 Terry Francois, SF; (415) 621-2378. 5pm, free.

» **Watcha Clan, Charming Hostess** Yerba Buena Center for the Arts, 701 Mission, SF; (415) 978-2787, www.ybca.org. 8pm, \$25.

DANCE CLUBS

Call In Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and guests Roy Two Thousand and DJ Quest.

Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Jock! Lookout, 3600 16th St, SF; (415) 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.

Lowbrow Sunday Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.

Makeup Showdown, 10 6th St., SF; (415) 503-0684. 8pm, free. With host Triple Cobra and guest DJs spinning glam rock.

Mission Creek Music Festival presents the **After-Park Closing Night Dance Party** El Rio. 9pm, \$5. With DJs Primo, Nick Waterhouse, and Carnita.

Religion Bar on Church. 3pm. With DJ Nikita.

Slick Idiot, Mona Mur Paradise Lounge. 9pm. Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

Sunday Mass The Endup. 8pm, \$15. With DJs David Harness, Leonard, Greg Yuen, and more.

FREE POOL EVERY SUNDAY

ARGUS LOUNGE

A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 7/14 **KUSF DJ "THE CREEP"** 10PM

THU 7/15 **TEENAGE GRINDHOUSE W/DX THE FUNKY GRANDPAW TRASHY ROCK-N-ROLL GARAGE SURF PSYCH** 10PM

FRI 7/16 **DJ VISA V.** 10PM

SAT 7/17 **DJ DANG - RETRO*ROCKNROLL*** 10PM

SUN 7/18 **DJ LOLA AD DJ TOE-KNEE** 8PM

TUE 7/20 **ALCOHOLOCAUST W/ DJ CHRYSTAL METH AND MOTELY CRUZ** 9PM

WED 7/21 **DJ AMELIA BAXTER AND DJ CHRIS** 10PM

THU 7/22 **DJ MISS CHERRY T ARTHOUSE ROCK** 10PM

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— Frank Sinatra

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FRI. & SAT. JULY 23 & 24
DOORS 8 / SHOW 9 • \$23 • 21 & UP

TAINTED LOVE

FRI. AUG. 13 • DOORS 8 / SHOW 9 • \$20 • 21 & UP

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SAT. AUG. 14 • DOORS 8 / SHOW 9 • \$25 • 21 & UP

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Thu 7/15 **SHANE DWIGHT**

Fri 7/16 **MIGHTY MO RODGERS**

Sat 7/17 **SWEET BABY JAI**

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Fri 7/16 **KEN FLAGG**

Sat 7/17 **JIM BRUNO & FRIENDS A BEATLES TRIBUTE**

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\$5 PBR & SHOT ALL NIGHT LONG!!

7/16 **BENEFIT FOR JESSE GREENE "SLOWFINGER & JASON FINNAZO-SOLO"**
10PM, \$5-\$20 SLIDING SCALE DONATION

7/17 **TENDER (X-FUCK EMOS, LEAVING TRAINS) DISCIPLES OF VICE**

7/19 **MEATBALL MONDAYS W/ STEPH & DWAYNE** 9PM
ASS-END HAPPY HOUR 11PM - CLOSE

7/20 **TEQUILA TERROR TUESDAYS**
FLICK STARTS @ 11PM FREE
TEQUILA & TECATE ONLY \$6
© 10PM THE TERROR STARTS ON THE BIG SCREEN... ALL YOUR FAV. HORROR FILMS CLASSIC & CURRENT NOT FOR THE WEAK HEARTED!!

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FREE BARBEQUE EVERY SAT & SUN

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W/ DJ SERGIO IGLESIAS - 60'S, BUBBLEGUM, & R'N'B

TH **BUILT FOR SPEED Rocks Your Ass!**

F **PUNK AS F*CK**
W/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**
DJ Jules (1984)

SU **LOWBROW SUNDAYS/ROOST UNO**

Monday Massacre
M Dj Shane-In-Blood & Dj RRRinkles & Guests "HEAVY"

BLACK TUESDAYS
W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
3139 16TH ST. AT ALBION
TEL. 415-552-5525

Watcha Clan with Charming Hostess New Frequencies, YBCA Forum and Sculptural Court, 701 Mission, SF; (415) 978-2787. 8pm, \$25

MONDAY 19

ROCK/BLUES/HIP-HOP

Alex Band Café du Nord. 8pm, \$15.
Dig, Amateurbation, Poison Control Center Bottom of the Hill. 9pm, \$10.
Semi Feral, Spider Garage, Sorry Mom and Dad El Rio. 7pm, \$5.

FOLK/WORLD/COUNTRY

Shed House Jamboree, Pick Amnesia. 6pm, free.
Ana Tijoux, Funky C and Joya, Disco Shawn Elbo Room. 9pm, \$8.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Musik for Your Teeth Revolution Café, 3248

22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 20

ROCK/BLUES/HIP-HOP

Con Brio, California Honeydrops, Blood and Sunshine Café du Nord. 8pm, \$12.
Happy Birthday, Residual Exhoses, Young

Prisms Rickshaw Stop. 8pm, \$10.
(HED) P.E., Kutt Calhoun, Big B, Johnny Richter, Blestenation Slim's. 8pm, \$19.
Kowloon Walled City, Rosetta, City of Ships, Litany for the Whale Knockout. 8:30pm, free.
Kevin Seconds, Emily Davis Thee Parkside. 8pm, \$5.
Tan Dollar, Dash Jacket, Weed Diamond, Neighbors Sub-Mission, 2183 Mission, SF; www.sf-submission.com. 9pm.
Tunnel, Tigon, Red River Choir Hemlock Tavern. 9pm, \$6.
Weiner Kids, 3 Leafs, Sudden Oak, Mira Cook, Danishta Rivero Amnesia. 9pm, \$5.

FOLK/WORLD/COUNTRY

The New Things Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.

THE MILK BAR
1840 HAIGHT STREET
(ACROSS FROM AMOEBA RECORDS)

THU 7/15	EPICSAUCE.COM PRESENTS WEEKEND Ty Segall (solo), Terry Malts, Whirl
FRI 7/16	THE MILK BAR PRESENTS LOQUAT The Downer Party, Ross Sea Party, Life/Style DJs
SAT 7/17	THE MILK BAR PRESENTS STRIPMALL ARCHITECTURE Silver Swans, Foreign Cinema
TUE 7/20	THE JAH WARRIOR SHELTER HI FI PRESENTS BLESS UP DJ JahYzer, DJ I-Vier, Irie Dole


MILK BAR HAPPY HOUR
2 FOR 1 DRINKS
WED - SAT 5PM - 9PM

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WAKEY!WAKEY!
Wave Array
Doom Bird

THURSDAY, 7/15 · 9 PM \$6 TIX AT TICKETWEB
STREET SIRENS
Stringer Belle
Diana Gamos

FRIDAY, 7/16 · 9 PM \$8 TIX AT TICKETWEB
CHRISTMAS IN JULY
YULE LOGS
Roy G. Biv
Uni And Her Ukelele

SATURDAY, 7/17 · CLOSED AFTER 6 PM

SUNDAY, 7/18 · 8 PM \$8 TIX AT TICKETWEB
SHANTA LOECKER
Arian Saleh
+special guest

MONDAY, 7/19 · 7:30 PM · FREE
GUARDIAN READERS' POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 7/20 · 5:30 FREE · MAKER'S MARK 101
SHOW: 8 PM \$8 TIX AT TICKETWEB
SARAH JUNE
The Drowning Men
Slow Animal

WEDNESDAY, 7/21 · 9 PM \$10 TIX AT TICKETWEB
GABY V.
Tracorum

THURSDAY, 7/22 · 7:30 PM \$12 ADV, \$15 DOOR
ADVANCE TICKETS AT TICKETWEB
PAT McGEE

FRIDAY, 7/23 · 9 PM \$10 ADV, \$12 DOOR
ADVANCE TICKETS AT TICKETWEB
MINIATURE TIGERS
The Spinto Band
Angel Island

SATURDAY, 7/24 · 9 PM \$10 TIX AT TICKETWEB
THE GUGGENHEIM GROTTO
The Quiet
Hargo

SUNDAY, 7/25 · 8 PM \$7 TIX AT TICKETWEB
JESCA HOOP
Blake Mills
Jill King

MONDAY, 7/26 · 7:30 PM · FREE
GUARDIAN READERS' POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 7/27 · 5:30 FREE · MAKER'S MARK 101
SHOW: 8 PM \$7 TIX AT TICKETWEB
THE STATIONARY SET
The Shivers
Kelli Scarr
Peter and the Wolf

THURSDAY, 7/29 · CHATHAM COUNTY LINE

The Uptown

OAKLAND

7/14 DOOR 9PM NO COVER
DIG THIS! PIRATE CAT RADIO LOCALS ONLY LIVE SHOWCASE
SUMMERCAMP CASSONOVIA, HYDROPHONIC
FOUR AND A HALF POUNDS OF SUNLIGHT

7/15 DOOR 9PM NO COVER
AMOEBA MUSIC PRESENTS
DUSTY FINGERS
FEATURING EMPLOYEES FROM AMOEBA
SPINNING THEIR FAVORITE MUSIC

7/16 DOOR 9PM \$10
BIRDMONSTER
THE DASHING SUNS, MISIRLOU

7/17 DOOR 9PM \$7
HELLA GAY
DJ'S GSTAR, DIVINITY & ASTRO

7/22 DOOR 9PM \$10 www.ticketweb.com
OR, THE WHALE
DUSTY RHODES, MICK LEONARDI

7/23 DOOR 9PM \$10
ATTITUDE ADJUSTMENT
EVERYTHING MUST GO
CHEAP SKATE, LOOSE ENDZ

7/24 DOOR 9PM \$10 www.ticketweb.com
MINIPOP
THE TROPHY FIRE, THE HOT TODDIES
GEOFF REGISTER

8/6 THE FRAIL • 8/13 HOUSE OF USHER
8/28 EXTRA ACTION MARCHING BAND
9/17 NOMEANSNO • 9/24 THE FLESHIES

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Make-Out Room


WED 7/14 6PM NO COVER!
MISSION CREEK MUSIC AND ARTS FESTIVAL
OPENING PARTY HAPPY HOUR FEATURING
THE BITTERHONEYES
W/ DJs TS (LIFE/STYLE) & RANTZ (FALLOUTS)

9PM NO COVER!
MODS V. ROCKERS
BASTILLE DAY SPECIAL EDITION
FRENCH POP VS. US POP!

THU 7/15 5PM FREE!
LIVE EVIL:
2ND ANNUAL WALK OUT TO ROCK OUT!
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9:30PM FREE!
VERSION EXCURSION!
ROCKSTEADY, EARLY REGGAE, SKA

FRI 7/16 8PM \$12 ADV/ \$15 DOOR
MORTIFIED
A COMIC EXCAVATION OF PRIVATE TEENAGE
DIARY ENTRIES, POEMS, & LOVE LETTERS

EVERY FRIDAY 10PM \$5
LOOSE JOINTS!
W/ DJs TOM THUMP, DAMON BELL & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 7/17 8PM \$12 ADV/ \$15 DOOR
MORTIFIED

EVERY SATURDAY NIGHT! 10PM, \$5
EL SUPERRITMO!
ROGER MAS Y EL KOOL KYLE
CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 7/18 8PM \$7
SEAWEED SWAY SHOWCASE!
SALT MINDS (DEAREST + MARIEE SIOUX)
IL GATO • LUCKY CLOUD

MON 7/19 8:30PM FREE!
UNCLE RAY'S PSYCHEDELIC SOUL!
RARE GROOVE, PSYCH, R&B, FUNK, POWER
POP, GARAGE, SOUL, ROCK & HIP HOP

TUE 7/20 9:30PM NO COVER!
LOST & FOUND
DEEP & SWEET 60S SOUL 45S
DJS LUCKY & PRIMO & FRIENDS
3225 22nd ST. @ MISSION SF CA 94110
415-647-2888 • www.makeoutroom.com

DANCE CLUBS

Alejo Aponte y Latonera, DJs Fausto Sousa and Carioca Elbo Room. 9pm, \$10.
Alcoholocaust Presents Argus Lounge. 9pm, free. With DJ Crystal Meth and DJ Motley Cruz.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbard spinning house.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

thee Parkside


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***Mon - Fri** New & Improved 2pm-8pm
HAPPY HOUR

SAT & SUN OPEN AT NOON. WEDS-FRI
LUNCH-TO-GO STARTING AT 11:30AM
KITCHEN OPEN DAILY

***Thu 7/15** **9PM/\$8 ALL AGES**
THE ACTION DESIGN
HYPERNOVA (NY/IRAN)
THE YELLOW DOGS (IRAN)

***Fri 7/16** **9PM \$10**
THE STRUTS
THE MIGHTY SLIM PICKINS!
THE MINKS

***Sat 7/17** **11-6PM FREE**
9PM \$8
THE LAF A LOTS CAR SHOW!
THE BLUE DIAMOND FILLUPS

***Sun 7/18** **12-6PM FREE ALL AGES**
INDIE-MART STREET FAIR!
90+ VENDORS, DIY FUN,
CHEAP EATS, STIFF
DRINKS, ALL DAY FUN!
CHAPPO (NY)
THE DOWNER PARTY
SUPER ADVENTURE
MICROFICHE
DJS CHERRY T, SASSY
MAGS, DANIELLE, RICK
MORANIS

5PM FREE
TWANG SUNDAY
MEN OF LA MANCHA

8PM \$6
THE SECRETIONS
ASHTRAY
HOUNDS & HARLOTS
BASTARDS OF YOUNG

***Tue 7/20** **8PM \$5**
STRIPPED DOWN TUESDAYS
KEVIN SECONDS
JOHNNY YOUNG
EMILY DAVIS

7/22- SCHOOL OF ROCK PRESENTS: LIVE AID REMADE
7/23- TIGERS JAW, THE SIDERICKS, HARD GIRLS,
THE ALBERT SQUARE
7/24- OFF WITH THEIR HEADS, STATIC THOUGHT,
IN DEFENCE
7/25- NIKHOTE, LOCUSTA, ARGENTINUM ASTRUM,
PALE CHALICE

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THURS. JULY 15 BUILT TO SPILL SOLD OUT—THANK YOU!
FRI. JULY 16 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR
3rdRAIL
ABSENT SOCIETY
SAINT VERNON • FALLING TO PIECES
SAT. JULY 17 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
IGOR AND RED ELVISES
GUN AND DOLL SHOW
TUES. JULY 20 • DOORS 7:30 / SHOW 8 • \$17 ADV. / \$19 DOOR
(HED) P.E.
KUTT CALHOUN
BIG B
JOHNNY RICHTER (OF KOTTONMOUTH KINGS)
WED. JULY 21 • \$26 ADV. / \$29 DOOR
2 SHOWS! DOORS 6:30 / SHOW 7:30 • DOORS 10:30 / SHOW 11
ANDRE NICKATINA
EARLY SHOW:
SMOOV-E
T.MILLS • DOT DOT CURVE
LATE SHOW:
BIZZY BONE
CLASSES MALONE
THURS. JULY 22 • DOORS 7:30 / SHOW 8 • \$16 ADV. / \$16 DOOR
SICK OF IT ALL
50 LIONS • ALPHA & OMEGA
FRI. JULY 23 • DOORS 7 / SHOW 8 • \$17 ADV. / \$17 DOOR
RE-TRACED AND RE-FOCUSED LIVE WITH
CYNIC
INTRONAUT • DYRSRHYTHMIA
SAT. JULY 24 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR
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KFC BETTYE LAVETTE
MILTON TONIGHT!
FRI. JULY 16 • DOORS 8 / SHOW 9 • \$21 ADV. / \$23 DOOR
ANTIBALAS
THE SWAY MACHINERY
SUN. JULY 18 PRIMUS SOLD OUT—THANK YOU!
THURS. JULY 22 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR
PERFORMER MAGAZINE PRESENTS
FAREWELL TO
JIMMY SWEETWATER: "THE LAST SCHMALTZ"
FEATURING **VANDELLA • MANY MORE**
FRI. JULY 23 • DOORS 8 / SHOW 9 • \$22 ADV. / \$25 DOOR
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IVAN NEVILLE'S DUMPSTAPHUNK
JOE BAGALE • CRYSTAL MONEE HALL
SAT. JULY 24 • DOORS 8 / SHOW 9 • \$17 ADV. / \$19 DOOR
SLEEPYTIME GORILLA MUSEUM
LITTLE TEETH • MIRTHKON
SUN. JULY 25 • DOORS 7:30 / SHOW 8 • \$16 ADV. / \$14 DOOR
100 MONKEYS
FEATURING **JACKSON RATHBONE, BEN GRAUPNER,**
JERAD ANDERSON, BEN JOHNSON & UNCLE LARRY
THE KISSING CLUB
TUES. JULY 27 • DOORS 7 / SHOW 8 • \$18.50 ADV. / \$20 DOOR
LAURA MARLING
FRI. JULY 30 • DOORS 8 / SHOW 9 • \$30 ADV. / \$30 DOOR
KINKY FRIEDMAN
CARLETTA SUE KAY

Lords of Acid
FEATURING PRAGA KAHN
MY LIFE WITH THE THRILL KILL KULT
WITH ALL ORIGINAL MEMBERS
SEXTREME BALL 2010
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BLOWLOAD
AND
DJ DEATHWISH
DJ MELTING GIRL
DJ TOMAS DIABLO
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THURSDAY, JULY 15TH
DOORS @ 8PM
ALL AGES
\$19 ADVANCE
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The Little Sparrow makes the transition from screen back to stage thanks to Tone Poet Productions' Piaf: Love Conquers All.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Abigail: The Salem Witch Trials Temple SF, 540 Howard; www.templestf.com. \$10. July 29, Aug 5, 12, 19, 26, 9pm. Through Aug 26. Buzz Productions, with Skycastle Music and Lunar Eclipse Records, presents an original rock opera based on the Salem witch trials.

Beijing, California Thick House Theater, 1695 18th St; www.asianamericatheater.org. \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through Sat/17. Asian American Theater Company presents a new play by Paul Heller set in the year 2050, when China invades America.

Cindy Goldfield & Scrumby Koldewyn in Cowardly Things New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctsf.org. \$20-28. Thurs-Sat, 8pm. Through July 31. Cindy Goldfield and Scrumby Koldewyn in a tribute to Noel Coward.

Comedy Ballet The Garage, 975 Howard; (800) 838-3006, www.brownpapertickets.com. \$15-25. Thurs-Sat, 8pm, Sun, 3pm. Through Sun/18. Dark Porch Theatre presents an outlandish and unusual dance and theater hybrid.

Dead Certain Royce Gallery, 2901 Mariposa; (866) 811-4111. \$12-28. Thurs-Sat, 8pm. Through August 14. Expression Productions presents a psychological thriller by Marcus Lloyd.

Foresight Fort Mason Southside Theater, Building D; www.fortmason.org. \$22-27. Fri-Sat, 8pm; Sun, 2 and 8pm. Through July 18. Easily Distracted Theatre presents a new play by Bay Area filmmaker Ruben Grijalva.

Gilligan's Island: Live on Stage! The Garage, 975 Howard; (800) 838-3006, www.brownpapertickets.com. \$15-20. Sun, 8pm. Through August 29. Moore Theatre and SAFEhouse for the Performing Arts brings the TV show to the stage, lovey.

How the Other Half Loves Phoenix Theatre, 414 Mason; (800) 838-3006, www.offbroadway-west.org. \$35. Thurs-Sat, 8pm. Through July 31. In Alan Ayckbourn's 1971 comedy, a night of infidelity propels two colliding couples into menacing a third, a pair of innocents unwittingly drawn into the whole affair as alibis. The collisions are made all the more kinetic by the fact that Ayckbourn cheekily drops the two principal couples into overlapping living rooms, where they continually brush by each other in ironic obliviousness. At the outset of this droll two-act, Fiona Foster (a smart, cucumber-cool

Sylvia Kratins) has just slept with Bob Phillips (a brilliantly sourpussed James Darbyshire), junior colleague of her husband Frank (Jeff Garrett, exuding the animated splendor of the full-on English twit), on the night of the couple's wedding anniversary (pure coincidence for the forgetful, loveless Fiona). In loose coordination with lover Bob, Fiona explains her late night absence with reference to a pair of vague acquaintances, the Featherstones (Jocelyn Stringer and Adam D. Simpson). Bob does the same with Teresa (a spunky Corinne Proctor), his homebound wife and a new, deeply disgruntled young mother. Naturally, back-to-back dinner parties with said alibis ensue, much to the horror and chagrin of the adulterers. Off Broadway West Theatre Company's production, smoothly helmed by Richard Harder, makes the most of the complex staging as both time and space collapse over intersecting dining tables. If the play is slow to catch fire, it reaches a nice sustained peak that proves worth the going. Shaky accents from Garrett and especially Simpson can distract at times, but Harder's cast is generally solid and engaging, with particularly enjoyable work from Darbyshire and Proctor as the volatile younger Phillips with their crass bickering, canned erotic energy, and barely countenanced off-stage baby. (Avila)

The 91 Owl African American Arts Cultural Complex, 762 Fulton; 574-8908, www.brownpapertickets.com. \$10-25. Nightly, 8pm. Through July 22. A production of Bernard Norris's play about the life of a San Francisco bus stop.

Peter Pan Threesixty Theater, Ferry Park (on Embarcadero across from the Ferry Bldg); www.peterpantheshow.com. \$30-125. Tues and Thurs, 7pm; Fri-Sat, 7:30pm (also Sat, 2pm); Wed, 2pm; Sun, 1 and 5pm. Through August 29. JM Barrie's tale is performed in a specially-built 360-degree CGI theater.

Piaf: Love Conquers All Eureka Theatre, 215 Jackson; (800) 838-3006, www.brownpapertickets.com. \$25-36. Tues-Fri, 8pm; Sat, 2 and 8pm. Through August 7. Tone Poet Productions brings a portrait of Edith Piaf to the stage.

Posibilidad, or Death of the Worker Dolores Park and other sites; 285-1717, www.sfmt.org. Free. Sat-Sun, 2pm; also Sept 6, 2pm; Sept 17, 8pm. It may have been just a coincidence, but it certainly seems auspicious that the San Francisco Mime Troupe, itself collectively run since the 1970's, would preview their latest show *Posibilidad* on the United Nations International Day of Cooperatives. The show, which centers around the struggles of the last remaining workers in a hemp clothing factory ("Peaceweavers"), hones in on the ideological divide between business conducted as usual, and the impulse to create a different system. Taking a clip from the Ari Lewis/Naomi Klein documentary *The Take*, half of the play is set in Argentina, where textile-worker Sophia (Lisa Hori-Garcia) becomes involved in a factory takeover for the first time. Her past experiences help inform her new co-workers' sitdown strike and takeover of their own factory after they are told it will close by their impossibly fey, new age boss Ernesto (Rotimi Agbabiaka). You don't need professional co-op experience to find humor in the nascent collective's endless rounds of meetings, wince at their struggles against capitalistic indoctrination, or cheer the rousing message of "Esta es Nuestra Lucha" passionately sung by Velina Brown, though in another welcome coincidence, the run of *Posibilidad* also coincides with the National Worker Cooperative conference being held in August, so if you get extra inspired, you can always try to join forces there. (Nicole Gluckstern)

Reading My Dad's Porn and French Kissing the Dog The Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. Thurs-Sat, 8pm. Through Sat/17. The title of San Francisco writer-performer Cherry Zonkowski's confessional solo show gives only a little away—a passing detail from the Nordic diversions of a spirited army brat and daughter of an alcoholic father—but the rest of the narrative leaves even less to the imagination. An account of Zonkowski's initiation into the sex party and BDSM scene, *Reading My Dad's Porn* bounces gleefully between comically graphic depictions of sweaty, writhing Bay Area meet-and-greets and a childhood and young adulthood buried in family dysfunction, a loveless marriage, and the grueling teaching load of a recent English PhD. Ultimately, it's the story of a woman finding her own identity and community, and if the outlines sound familiar they also feel that way. The straightforward plot—peppered with humor-

ous details and asides (as well as the odd song, accompanied by accordionist Salane Schultz, alternating nights with Aaron Seeman)—lacks both urgency and characters of much complexity. The story's patina of outré sex, meanwhile, is far from revelatory and too superficial and jokey to offer much dramatic heft. Nevertheless, the show, developed with director David Ford, draws a limited appeal from the force of Zonkowski's extroverted personality, whose orientation sexual and otherwise skews toward fun—although her more aggressive attempts to corral the audience into participating (mainly vocally) in the show's narrative high jinx may put some off even more than the fisting by the snack table. (Avila) **What Mama Said About Down There** Our Little Theater, 287 Ellis; 820-3250, www.theatre-bayarea.org. \$15-25. Thurs-Sun, 8pm. Through August 28. Writer-performer-activist Sia Amma presents this largely political, a bit clinical, inherently sexual, and utterly unforgettable performance piece.

Young Frankenstein Golden Gate Theatre, 1 Taylor; 551-2000, www.shnfs.com. \$30-99. Thurs-Sat, 8pm; Sun, 2pm, also Tues/13, July 20, 8pm; Wed/7, July 24, 21, 2 and 8pm. Through July 25.

For all its outlandish showmanship, Mel Brooks's other movie-turned-musical is not quite as grand a beast as *The Producers*. Still, the adventures of Victor Frankenstein's reputation-conscious grandson, Frederick Frankenstein—played with exceeding charm and surgeon-like skill by major cut-up Roger Bart, originator of the role on Broadway—remains a monster of a show, in more ways than one. The rapid-fire repartee, for starters, is scarily deft, the comic timing among a first-rate cast all but flawless (even when milking a line shamelessly), the fancy footwork (choreographed by director Susan Stroman) pretty fancy, and the mise en scène holds some attractive surprises as well. At the same time, and despite the fecund humor revolving around questions of size and virility, the show's actual two-and-a-half-hour length proves a bit wearying, especially as many of the best jokes (though by no means all) are the much-loved and universally much-repeated gags from the film. Moreover, Brooks's songs, while very able, rarely rise to memorable and sometimes feel perfunctory or a bit busy. One of the glorious exceptions is the blind hermit scene (played brilliantly by Brad Oscar), which combines the hilariously plaintive song "Please Send Me Someone" with a lovingly faithful rendition of the original spoof for a sequence that literally smokes. (Avila)

BAY AREA

East 14th: True Tales of a Reluctant Player Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. July 24, 31, 8pm; Sun/18, July 25, Aug 1, 7pm; Fri/16, 9pm. Through August 1. Don Reed's solo play, making its Oakland debut after an acclaimed New York run, is truly a welcome homecoming twice over. (Avila)

Left of Oz Ashby Stage, 1901 Ashby, Berk; (800) 838-3006, www.brownpapertickets.com. \$25-50. Fri-Sat, 8pm, Sun, 7pm. Through Sun/18. Stephanie's Playhouse presents a lez-queer musical comedy following the out west adventures of Dorothy.

Speech & Debate Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$34-55. Wed-Sat, 8pm; Sun, 2pm, 7pm; Tues, 7pm. Through Sun/18. Aurora Theatre closes its 18th season with Stephen Karam's comedy about three teen misfits connected to a small town sex scandal.

PERFORMANCE/DANCE

BATS Improv Theatre Bayfront Theater, Fort Mason Center, B350 Fort Mason; 474-6776, www.improv.org. Fri-Sat, 8pm. Through July 31. Bay Area Theatresports presents an evening of theater and comedy.

The Bowls Project: Secrets of the Apocalyptic Intimate Yerba Buena Center for the Arts, Sculpture Court, 701 Mission; 978-2787, www.ybca.org. Various times. Through August 22. Charming Hostess presents a series of performances in conjunction with an interactive sound sculpture.

Liz Grant Variety Pack Comedy Show Purple Onion, 140 Columbus; 200-8781, www.brownpapertickets.com. Fri, 4:30pm. Through Sept 3. \$10. A changing lineup of stand up comedy. **"San Francisco Olympians Festival"** Exit Stage Left, 156 Eddy; www.sfolympians.com Fri/16-Sat/17, 8pm, \$10. A series of one-act performances by No Nude Men Productions. **SFBG**

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On the Cheap listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 14

Make Beer in Your Basement Bazaar Café, 5927 California, SF; (415) 831-5620. 7pm, free. Learn to make your own beer to both save money and get invited to more parties. Home brewer Caleb Shaffer presents an overview of the beer brewing process, complete with explanations on technique, equipment, and ingredients.

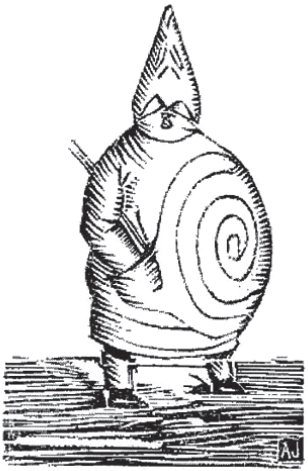
Vive le Film! Hotel Rex, 562 Sutter, SF; www.disposablefilmfest.com. 8pm, free. In honor of Bastille Day, the Disposable Film Festival will present a collection of disposable films with a French flare. Enjoy drink specials courtesy of Hotel Rex and valet bike parking provided by Globe Bikes.

THURSDAY 15

Hayes Valley Farm Tour Hayes Valley Farm, Laguna between Oak and Fell, SF; www.laborfest.net. 3pm, free. Attend this LaborFest sponsored tour of Hayes Valley Farm, an urban agriculture education and research project, and learn about the alliance of urban farmers, educators, and designers that comprise the Hayes Valley Farm Project Team and the innovative strategies used on the farm in order to meet the needs of our planet and the surrounding communities of San Francisco. Tours of the farm are held every Thursday and Sunday.

FRIDAY 16

Free Museum Weekend Various museums in San Francisco, visit www.onlyinsanfrancisco.com/target for exact dates and times. Fri.-Sun., free. The de Young Museum, Asian Art Museum, SFMOMA, Contemporary Jewish Museum, Museum of African Diaspora, Zeum, and the Yerba Buena Gardens Festival are all offering free admission days throughout the weekend for all ages along



Alfred Jarry's *Ubu Roi* has been called one of the first pieces of modern theater, inciting riots at its premiere in Paris in 1896. See if it still has its satirical bite at the upcoming Theater Pub performance at Café Royale on Mon/19.

with hands-on art activities, and family friendly performances.

SATURDAY 17

"Art Show" Cat Club, 1190 Folsom, SF; (415) 703-8964. 5pm, \$5 suggested donation. Watch interpretive drag performances devoted to the works of Keith Gaspari, who will be hosting along with the lovely Bebe Sweetbriar. Featuring works by local artists and performers, champagne toasts, a raffle, and special Bulleit bourbon cocktails to benefit Visual Aid, a non-profit that supports artists living with HIV.

"Beatles to Bowie" San Francisco Art Exchange, 458 Geary, SF; (415) 441-8840. 7pm, free. Attend the opening of this Rock n' Roll photo exhibition

displaying original photos showcasing the evolution of music from the British invasion to glam rock from 1962 to 1974. Featuring never before seen photos by Terry O'Neill.

Behind the Storefronts Chinese Cultural Center of San Francisco, 3rd floor, 750 Kearny, SF; (415) 252-2598. 2pm, free. Learn about how Art in Storefronts, a citywide project that temporarily places original art installations and murals into vacant storefront windows and exposed walls, from some of the artists and property owners who participated in the current Chinatown exhibition. An artist-led tour of the storefronts and murals will follow the discussion.

Night Light SOMArts Cultural Center, 934 Brannan, SF; (415) 552-1770. 9pm, \$5 suggested donation. Get lost in a multimedia garden party featuring temporary multimedia, abstract sound, video, and film installation set in the garden of SOMArts. In conjunction with the current "Totally Unrealistic: the art of abstraction" exhibit.

Schools for Salone El Rio, 3158 Mission, SF; (415) 648-4767. 4pm, \$10 suggested donation. Enjoy an afternoon of dancing, eating, drinking, and probable sunshine to benefit Schools for Salone, a non profit that build schools in Sierra Leone. Featuring music by DJs Marcos, Eschew, SpinCycle, PMS, and Ras Kanta, African food by Bissap Baobab, and raffle prizes.

Song and Poetry Swap The San Francisco Folk Music Club, 885 Clayton, SF; (415) 648-3457. 8pm, free. Join the Freedom Song Network to help keep the spirit of labor and political song alive in the Bay Area by bringing songs or poems to share at this swap of picket line, rally, and concert songs and poems. No musical training or talent required. Part of LaborFest 2010: www.laborfest.net.

Union Square Art Walk Participating galleries along Post and Sutter streets, SF; for exact locations visit <http://artwalksf.com/>. Noon-5pm, free. Take a free, self-guided walking tour of Union Square art galleries at this art walk featuring artist talks, performance art, live music, film screenings, refreshments, and more.

SUNDAY 18

Lots of Abundance Meet at CCA Farm, 8th St. at Hooper, SF; www.sfbike.org. 9:45am, \$5 suggested donation. Discover local projects that reclaim abandoned lots and former freeways for public use and for the purpose of restoring connections to food on this two and a half hour bike tour led by TransitionSF and the San Francisco Permaculture Guild. The tour will highlight local efforts to create community and garner support for both the environment and the economy.

MONDAY 19

Ubu Roi Theater Pub, Café Royale, 800 Post, SF; www.sftheaterpub.wordpress.com. 8pm, free. Take in a one night performance of Alfred Jarry's 1896 bawdy and nihilistic re-imagining of Macbeth, translated and modernized by Bennett Fisher. Enjoy this original work and workshop at the Café Royale bar featuring musical accompaniment by DJ Wait What. **SFBG**

For Lit, Talks, and Benefits listings, visit the Pixel Vision blog at www.sfbg.com/pixel_vision.

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Nicolas Cage plays a nutty wizard in *The Sorcerer's Apprentice*, out Wed/14. | PHOTO BY ROBERT ZUCKERMAN

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

ANOTHER HOLE IN THE HEAD

The seventh Another Hole in the Head Film Festival runs July 8-29 at the Roxie, 3117 16th St, SF; and Viz Cinema, New People, 1746 Post, SF. For tickets (most shows \$11) and schedule, visit www.sfindie.com.

OPENING

Inception Christopher Nolan takes a break from the Bat-Director's Chair to helm this Leonardo DiCaprio thriller about futuristic mind crimes. (2:30) *Marina, Presidio.*
Let it Rain Well-known feminist author Agathe Villanova (writer-director Agnès Jaoui) is taking a rare break from her busy Paris life, visiting her hometown to see family, vacation with boyfriend Antoine (Frédéric Pierrot), and do a little stumping for her nascent political career. But despite the ever-picturesque French countryside as background, all is not harmonious. Antoine complains Agathe's workaholicism (among other things) is killing their relationship, particularly once she agrees to be time-consumingly interviewed for film about "successful women" by shambling documentarian Michel (coscenarist Jean-Pierre Bacri) and local Karim (Jamel Debbouze). Her married-with-children sister Florence (Pascale Arbillot) is having a secret affair with Michel, but seems more focused on old resentments springing from Agathe being their late mother's favorite. Karim — son of the family's longtime housekeeper (Mimouna Hadji) — bears his own grudge against the clan and brusque, officious Agathe in particular. Being happily wed, he's further bothered at his hotel day job by his attraction to co-worker Aurélie (Florence Loiret-Caille). These various conflicts simmer, then boil over as the documentary shooting goes from bumbling to disastrous. In 2004, Jaoui delivered a pretty near perfect Gallic ensemble serio-comedy in *Look at Me*. This isn't quite *that* good. Still, her seemingly effortless skill at managing complex character dynamics, eliciting expert performances (including her own), and weaving it all together with insouciant panache makes this a real pleasure. The problem with Agnès Jaoui: she's so good it chafes that (acting-only gigs aside) she's made just three films in ten years. Pick it up, girl! (1:39) *Opera Plaza.* (Harvey)
[Rec] 2 See "666-ZOMB." (1:24) *Lumiere.*
The Sorcerer's Apprentice Socially awkward science nerd Dave (Jay Baruchel) toils away on his suspiciously elaborate NYU physics project, unaware that he's about to have a Harry Potter-style moment of awakening. Enter Balthazar (Nicolas Cage), a centuries-old, steampunky sorcerer who believes Dave to be "the Prime Merlinian" — i.e., the greatest conjurer since Merlin himself. (Literally) rising from ashes to provide conflict are fellow sorcerers Horvath (Alfred Molina) and Morgana (Alice Krige); signing on for romantic-interest purposes are Monica Bellucci and newcomer Teresa Palmer. *The Sorcerer's Apprentice* spins off Disney classic *Fantasia* (1940)

in only the loosest sense, though there is a scene of dancing brooms. The bland Baruchel's rise to fame continues to mystify, but at least Cage and Molina seem to be having a blast exchanging insults and zapping each other around. (1:43) (Eddy)
South of the Border After a prolific career of dramatic films steeped in political commentary, Oliver Stone drops the pretext. *South of the Border* is his Michael Moore moment, a chance for the filmmaker to make a direct and focused documentary in which his bias is readily apparent. Stone travels to South American nations and meets with their political leaders, men and women — including Hugo Chávez, Evo Morales, and Rafael Correa — who have long been considered enemies of the United States. His goal is to show that they are not ruthless dictators but rather democratically elected representatives of their country, cast in a negative light by a mainstream media with ulterior motives. Stone's rapport with these politicians is intimate: at one point, he plays soccer with Morales. Even if you're skeptical of his assertions, you can at least appreciate the unique perspective *South of the Border* offers. As a film, it's somewhat slipshod, not nearly as glossy as a Moore production. But provided you're willing to fill in the blanks, it's a captivating and well-intentioned endeavor. (1:18) (Peitzman)
Spring Fever Shot surreptitiously and chock full of gay sex, Chinese director Lou Ye's latest film isn't likely to earn him any additional slack from Chinese government censors (his 2006 film, *Summer Palace*, got him banned from filmmaking for five years after he failed to preview it before it screened at Cannes). Using hand-held cameras, public settings, and natural lighting, Lou follows Wang Ping (Wu Wei), who's been having a passionate, messy affair with travel agent Jiang Cheng (Qin Hao). Things get more complicated when the snoop Wang's wife hires to follow her closeted husband winds up pursuing the two men in ways he never imagined. What *Spring Fever* lacks in continuity and psychological depth, it makes up for with sexual candor and a genuine frisson of risk, given the secretive conditions under which it was made. That thrill doesn't quite last through the film's duration, but as a document of defiance *Spring Fever* is commendable. (1:56) *Four Star.* (Sussman)
Standing Ovation Atlantic City teens form a song-and-dance troupe in this High School Musical-style family film. (1:48)

ONGOING

Beetle Queen Conquers Tokyo (1:30) *Sundance Kabuki.*
City Island (1:40) *Four Star.*
Cyrus (1:32) *Empire, Sundance Kabuki.*
Despicable Me Judging from the adorable, booty-shaking, highly merchandisable charm of its sunny-yellow Percocet-like minions, *Despicable Me*'s makers have more than a few fond memories of the California Raisins. That gives you an idea of the 30-second attention-span level at work here. Thanks to Pixar and company, our expectations for animated features are high, but despite the single lob at Lehman Brothers aimed toward the grown-ups, the humor here is pitched straight at the eight and younger crowd: from the mugging, child-like minions to the all-in-good-fun, slightly quease-inducing 3-D roller-coaster ride. Gru (Steve Carell) is *Despicable*'s also-ran supervillain — a bit too old and too unoriginal

for a game that's been rigged in the favor of the youthful, annoyingly perky Vector (Jason Segel), who's managed to swipe the Giza Pyramids and become the world's number one bad dude. When Vector steals away the crucial shrink ray needed for Gru's plot to thief the moon, the latter pulls out the big guns: three adorable orphans who have managed to penetrate Vector's defenses with their fund-raising cookie sales. It turns out kids have their own insidiously heart-warming way of wrecking havoc on one's well-laid plans. Filmmakers Pierre Coffin and Chris Renaud do their best to exploit the 3-D medium, but *Avatar* (2009) this is not. Nor will many adults be able to withstand the onslaught of cute undertaken by all those raisins, I mean, minions. (1:35) *1000 Van Ness, Presidio, SF Center.* (Chun)
Exit Through the Gift Shop (1:27) *Lumiere.*
Get Him to the Greek (1:49) *Four Star, 1000 Van Ness, Presidio.*
The Girl Who Played With Fire Lisbeth Salander is cooler than you are. The heroine of Stieg Larsson's bestselling book series is fierce, mysterious, and utterly captivating: in the movie adaptations, she's perfectly realized by Noomi Rapace, who has the power to transform Lisbeth from literary hero to film icon. Rapace first impressed audiences in *The Girl With the Dragon Tattoo* (2009), a faithful adaptation of Larsson's premiere novel, and she returns as Lisbeth in *The Girl Who Played With Fire*. The sequel, as is often the case, isn't quite on par with the original, but it's still a page-to-screen success. And while the first film spent equal time on journalist Mikael Blomkvist (Michael Nyqvist), *The Girl Who Played With Fire* is almost entirely Lisbeth's story. Sure, there's more to the movie than the hacker-turned-sleuth — and the actor who plays her — but she carries the film. Rapace is Lisbeth; Lisbeth is Rapace. I'd watch both in anything. (2:09) *Embarcadero, Smith Rafael.* (Peitzman)
The Girl With the Dragon Tattoo (2:32) *Four Star, Lumiere, Smith Rafael.*
Grown Ups (1:42) *1000 Van Ness.*
I Am Love *I Am Love* opens in a chilly, Christmastime Milan and deliberately warms in tandem with its characters. Members of the blue-blood Recchi family are content hosting lavish parties and gossiping about one another, none more than the matriarch Emma (Tilda Swinton). But when prodigal son Edoardo befriends a local chef, Emma finds herself taken by both the chef's food and his everyman personality, and is reminded of her poor Soviet upbringing. The courtship that follows is familiar on paper, but director Luca Guadagnino lenses with a strong style and small scenes acquire a distinct energy through careful editing and John Adams' unpredictable score. Swinton portrays Emma's unraveling with the same gritty gusto she brought to *Julia* (2008), and her commitment to the role recognizes few boundaries. You've probably seen this story before, but it has rarely been this powerful. (2:00) *Embarcadero, Sundance Kabuki.* (Galvin)
Joan Rivers: A Piece of Work (1:24) *Embarcadero.*
John Rabe (2:14) *Four Star, Presidio.*
The Karate Kid (2:20) *1000 Van Ness, SF Center.*
The Kids Are All Right (1:47) *Bridge, SF Center.*
Knight and Day (2:10) *1000 Van Ness.*
The Last Airbender (1:34) *1000 Van Ness, SF Center, Sundance Kabuki.*
Micmacs (1:44) *Opera Plaza.*
Predators Anyone who claims to be disappointed by *Predators* has clearly never seen parts one and two in the series; all three are straight B-movie affairs (though 1990's *Predator 2* takes everything oh-so-slightly over the top. Gary Bussey'll do that). And if you've seen either of the recent Predator-versus-Alien flicks, *Predators* should feel like a masterpiece. Nimród Antal directs under the banner of Robert Rodriguez's production company, which explains the presence of Danny "Machete" Trejo in the cast. Adrian Brody stashes his Oscar in a safe place to star as Royce, a well-armed mercenary who awakes to find himself in free fall, plummeting into a strange jungle along with other elite-forces types (including Brazilian Alice Braga, playing an Israeli soldier). It doesn't take long before Royce realizes that "this is a game preserve, and we're the game." I wish *Predators* had allowed itself to have a little more fun with its uniquely skilled characters (the yakuza guy does have a nice, if culturally-stereotyped, swordplay scene); there's also an underdeveloped "plot twist" involving the presence of the decidedly un-badass Topher Grace among the human prey. But all is forgiven when Laurence Fishburne

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turns up as Crazy Old Dude Who's Been Hiding Out With Predators a Little Too Long. Fishburne's presence also adds to the heart-of-darkness vibe the movie seems vaguely interested in conveying. (1:51) *1000 Van Ness*. (Eddy)

» **Stonewall Uprising (1:22)**
Lumiere.

The Twilight Saga: Eclipse (2:04) *Empire, 1000*
Van Ness. Sundance Kabuki.

» **Wild Grass** (1:44)
Opera Plaza, Shattuck.

» **Winter's Bone** (1:40)
Embarcadero

Beyond the Doors and Bigfoot This double bill in the middle of the Vortex Room's conspiracy-focused schedule of Thursday screenings offers musings on some favorite 1970s subjects for paranoid speculation. "Our assignment: neutralize the three Pied Pipers of rock 'n' roll music," recalls a government operative near the beginning of Larry Buchanan's *Beyond the Doors*. Upset at Vietnam protests and drug culture, President Nixon hits on the logical solution: Jimi, Janis and Jim (Morrison) must die. Made in 1984, this late effort by Southern cheesebagger Buchanan followed three decades of such titles as *Naughty Dallas* (1964), *Zontar: The Thing from Venus* (1966), *Mars Needs Women* (1967), and *The Loch Ness Horror* (1981). Having achieved modest box-office success with his tabloid-tenored 1976 take on Marilyn Monroe, *Goodbye Norma Jean*, Buchanan applied the same delicate brushstrokes to this dramatized imagining of what *really* happened to acid rock's martyred holy trinity. Actor "discoveries" Gregory Allen Chatman (Hendrix), Riba Meryl (Joplin), and Bryan Wolf (Morrison) were, not entirely surprisingly heard from again, though the various approximations of those musicians' sounds could be worse. In the second half of the Vortex Room bill, John Carradine helps various bikers, rednecks, and cops investigate the abduction of underdressed white-meat babes which Bigfoot (or rather, several Bigfoots ... or is that Bigfeet?) kidnaps to chain up in a cave so that they might squirm and scream in their bikini briefs. (The original ad line was "Breeds with anything.") Leading victim is 1950s starlet

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A black and white movie poster for "The Sorcerer's Apprentice". The central image shows Nicolas Cage as Merlin, wearing a long dark robe, looking intensely at the viewer. Behind him, Jay Baruchel as Will Turner is shown from the chest up, holding a glowing magical orb. The background features a cityscape at night. At the top, promotional text reads "FROM THE PRODUCER OF AND THE DIRECTOR OF" followed by "PIRATES of the CARIBBEAN NATIONAL TREASURE". Below this are several quotes: "SPELLBINDING.", "THE PERFECT SUMMER MOVIE.", "AMAZING.", "A BLAST.", and "MAGICAL.", each attributed to a different source like "Pete Hammond, FOXOFFICE MAGAZINE" or "Anne Moore, SCIENCE WEEK". A five-star rating from Jeff Crank is also present. The names "NICOLAS CAGE JAY BARUCHEL" are printed across the middle. The title "Disney THE SORCERER'S APPRENTICE" is prominently displayed in a stylized font. At the bottom, there is a detailed credit block listing the production companies, cast members, and crew. Logos for PG Parental Guidance Suggested, Disney.com/Sorcerer, and various media partners are included. The release date "STARTS WEDNESDAY, JULY 14" is highlighted in a red banner, followed by instructions to check local listings or text "SORCERER" to 43KIX (43549). The Disney logo and "Walt Disney Pictures" are at the very bottom right.

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CONT.»

Joi Lansing, a Mormon-raised Monroe wannabe whose prior career highlights were a brief run on *The Beverly Hillbillies*, bits in studio features and leads in Z-grade films like the glorified '67 country-music concert compendium *Hillbillies in a Haunted House*. This being a 1970 drive-in feature (by Robert F. Slatzer, who'd made the

rather stupendously bad 1967 *Hellcats*), naturally a biker club rides to the eventual rescue, pitting one group of hairy primitives against another. Add *Faster, Pussycat! Kill! Kill!* (1965) star Haji, Elvis bodyguard Del "Sonny" West, some hoary Hollywood veterans, and lesser Mitchum family members, and you've got one weird time capsule. *Thurs/15, 8 p.m., \$5, Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom.* (Harvey) **SFBG**



Alfred Hitchcock's 1929 *Blackmail* plays the Christopher B. Smith Rafael Film Center.

Schedules are for Wed/14–Tues/20 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-10. "OpenScreening: Free NYC 2009," Thurs, 8. "Short Movie Revolution," Fri, 8. Why Isn't Chris von Sneider Famous? (McNamera, 2009), Sun, 8. All events co-presented by the Mission Creek Music and Arts Festival.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; (510) 841-4824, www.bfuu.org. Free. **Defamation** (Shamir, 2009), Thurs, 7:30.

BRIDGE 3010 Geary, SF; (415) 668-6384. \$10. "Rocksplotation with Citizen Midnight:" **Little Shop of Horrors** (Oz, 1986), Sat, midnight.

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(Curtiz, 1945), Wed, 7, and *Leave Her to Heaven* (Stahl, 1945), Wed, 9:10. "San Francisco Silent Film Festival:" **The Iron Horse** (Ford, 1924), Thurs, 7; "Amazing Tales from the Archives: Lost and Found Films," Fri, 11:30am (free admission); **A Spray of Plum Blossoms** (Bu, 1931), Fri, 2; **Rotaie** (Camerini, 1929), Fri, 6; **Metropolis** (Lang, 1927), Fri, 8:15; "The Big Business of Short, Funny Films," with Pete Docter in person, Sat, 10am; "Variations on a Theme: Musicians on the Craft of Composing and Performing for Silent Film," Sat, noon; **The Flying Ace** (Norman, 1926), Sat, 2; **The Strong Man** (Capra, 1926), Sat, 4; **Diary of a Lost Girl** (Pabst, 1929), Sat, 6:30; **Haxan: Witchcraft Through the Ages** (Christensen, 1922), Sat, 9:30; "Amazing Tales from the Archives: First the Bad News ... then the Good!," Sun, 10am (free admission); **The Shakedown** (Wyler, 1929), Sun, noon; **Man With a Movie Camera** (Vertov, 1929), Sun, 2:30; **The Woman Disputed** (King and Taylor, 1928), Sun, 4:30; **L'heureuse mort** (Nadejdine, 1924), Sun, 7:30. For more information, visit www.silentfilm.org.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. **The Girl Who Played With Fire** (Alfredson, 2009), call for dates and times. **The Girl With the Dragon Tattoo** (Oplev, 2009), call for dates and times. **OSS 117: Lost in Rio** (Hazanavicius, 2009), call for dates and times. **Touching Home** (Miller and Miller, 2009), call for dates and times. "San Francisco Opera: Grand Opera Cinema Series:" **Don Giovanni**, Thurs, 7 and Sat, 10. **Blackmail** (Hitchcock, 1929), Mon, 7:15. With a score performed by Alloy Orchestra (tickets for this event, \$15).

DELANCEY STREET SCREENING ROOM 600 The Embarcadero, SF; <http://action.eff.org/ninapaley>. \$30. **Sita Sings the Blues** (Paley, 2009), Tues, 7. With Nina Paley in person; benefit for the Electronic Frontier Foundation and the Cartoon Art Museum.

FORBIDDEN ISLAND TIKI LOUNGE 1304 Lincoln, Alameda; www.forbiddenislandalameda.com. Free. "Forbidden Thrills: Mermaid Mania!": •**Night Tide** (Harrington, 1961), Mon, 7:30, and **Mermaids of Tiburon** (Lamb, 1962), Mon, 9:15. **HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Stealing America, Vote By Vote** (Fadiman, 2008), Wed, 7:30.

Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND
Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA
Albany 1115 Solano, Albany. (510) 464-5980.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510)

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Akira Kurosawa Centennial:" •**The Most Beautiful** (1944), and **The Men Who Tread on the Tiger's Tail** (1945), Wed, 7; **Seven Samurai** (1954), Sat, 7. "A Theater Near You:" **Easy Rider** (Hopper, 1969), Thurs, 7 and Sun, 7:10. "Modernist Master: The Cinema of Francesco Rosi:" **Salvatore Giuliano** (1961), Fri, 7; **The Moment of Truth** (1965), Fri, 9:05; **Hands Over the City** (1963), Sun, 5.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **The Secret in Their Eyes** (Campanella, 2009), Wed-Thurs, 7, 9:35 (also Wed, 2). **Wild in the Streets** (Shear, 1968), Fri-Sat, 7:15, 9:20 (also Sat, 2, 4). **Lolita** (Kubrick, 1962), Sun, 2, 5, 8, and Mon, 7:30. **Freaks** (Browning, 1932), July 20-21, 7:15, 9:15 (also July 31, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-11.50. "SF Indie Presents: Another Hole in the Head Film Festival," through July 22. See www.sfindie.com for schedule.

"TEMESCAL STREET CINEMA" 49th St at Telegraph, Oakl; www.temescalstreetcinema.com. Free. **The Beard Club** (Lukitsch, sneak preview), Thurs, 8. With free popcorn and live music. **VIZ CINEMA** New People, 1746 Post, SF; www.newpeopleworld.com/films. \$8-10. "Samurai Saga Vol.1: From Classic Noir to New Colors:" **Samurai Rebellion** (Kobayashi, 1967), Wed, 4:30; Fri, 4:15; and Sat, 7; **Bandits vs. Samurai Squadron** (Gosha, 1976), Wed-Thurs, 7, and Sat, 3:15; **Three Outlaw Samurai** (Gosha, 1964), Thurs, 4:45; Fri, 7; and Sat, 1; **Twilight Samurai** (Yamada, 2002), Sun, 11:20, and July 22, 4:30, 7; **The Hidden Blade** (Yamada, 2004), Sun, 1:50; Tues, 7; and July 21, 4:15. **Love and Honor** (Yamada, 2006), Sun, 4:20; Mon, 7; and Tues, 4:30. **Yamazakura: The Cherry Tree in the Hills** (Shinohara, 2008), Sun and July 21, 7; Mon, 4:50.

VOGUE 3290 Sacramento, SF; www.lolsf.org. \$10. "LOL-SF: A Celebration of Comedy On-Screen," comedy films with celebrity presenters, through Thurs/15.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Something From Nothing: Films on Design and Architecture:" **Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio** (Douglas, 2010), Sun, 2. **SFBG**



Leonardo DiCaprio heads an all-star cast in Christopher Nolan's mind-bending action film *Inception*.

PHOTO BY MELISSA MOSELEY

464-5980.
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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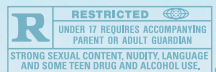
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RUTHE STEIN

ANNETTE BENING JULIANNE MOORE MARK RUFFALO

THE KIDS ARE ALL RIGHT

MIA WASIKOWSKA JOSH HUTCHERSON



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PRODUCED BY GARY GILBERT JEFFREY LEVY-WHITE CELINE RATTRAY JORDAN HOROWITZ DANIELA TAPLIN LUNDBERG PHILIPPE HELLMANN WRITTEN BY LISA CHOLODENKO & STUART BLUMBERG DIRECTED BY LISA CHOLODENKO

KidsAreAllRightMovie.com



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Notification is given that First National Bank of Northern California, 975 El Camino Real, South San Francisco, CA, 94080, has filed an application with the Comptroller of the Currency on July 1, 2010, as specified in 12 CFR 5 for permission to establish a branch at 2197 Chestnut Street, San Francisco, CA, 94123. Any person wishing to comment on this application may file comments in writing with the Director for District Licensing, 1225 17th St., #300, Denver, CO, 80202, within 30 days of the date of this publication.

> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **San Francisco School of Economics**, 540 Arballo Dr San Francisco, CA 94132. The fictitious business name was filed in the County of San Francisco under File# 0316664 on: 1/5/2009. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Henry George School of Social Science of San Francisco (CA Corporation) 540 Arballo Dr San Francisco, CA 94132 . This business was conducted by a corporation. Signed Ingo Bischoff. Dated: July 2, 2010, Nory Hanson, Deputy County Clerk. **#113154. July 14, 21, 28 and August 4, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328266-00 The following person is doing business as **Lara Chan Design**, PO Box 460664 San Francisco, CA 94146-0667. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/2/10. Signed Lara Chan. This statement was filed by Jennifer Wong on June 7, 2010. **#113147. July 7, 14, 21 and 28, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328294-00 The following person is doing business as **Glen Park Montessori Preschool**, 647 Chenery St San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/06. Signed Rosemary Sak. This statement was filed by Magdalena Zevallos on June 8, 2010. **#113140. June 23, 30, July 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328322-00 The following person is doing business as **Dirtyptigeon**, 289 Minerva St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/9/10. Signed Ronald Perez. This statement was filed by Maribel Jaldon on June 9, 2010. **#113138. June 23, 30, July 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328384-00 The following person is doing business as **Athena Electrical Construction Company**, 1605 Lavalie Smith Dr Tracy, CA 95376. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/14/10. Signed Jean M Schoenborn. This statement was filed by Magdalena Zevallos on June 14, 2010. **#113137. June 23, 30, July 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328511-00 The following person is doing business as **Treat Suite**, 1061 Treat Ave San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/18/10. Signed Neil Boatright. This statement was filed by Susanna Chin on June 18, 2010. **#113142. June 23, 30, July 7 and 14, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328562-00 The following person is doing business as **Ahram Namu Kimchi**, 1176 Florida St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/21/10. Signed Ahram Kim. This statement was filed by Maribel Jaldon on June 21, 2010. **#113156. July 14, 21, 28 and August 4, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328565-00 The following person is doing business as **AMERICAN REAL ESTATE** conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/21/10. Signed Donica M. Shisler. This statement was filed by Alan Wong on June 21, 2010. **#113145. June 30, July 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328570-00 The following person is doing business as **1- H Being Publishing, 2- HB Publishing, 3 HB Books**, 2325 Quintara St San Francisco, CA 94116. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Gerald H. Parrick. This statement was filed by Susanna Chin on June 22, 2010. **#113143. June 30, July 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328610-00 The following person is doing business as **Chez Papa**, 1401 18th St San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 6/23/10. Signed Jocelyn Bulow. This statement was filed by Magdalena Zevallos on June 23, 2010. **#113144. June 30, July 7, 14 and 21, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328693-00 The following person is doing business as **JTM**, 575 Ramsell St San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jesse Davison. This statement was filed by Maribel Jaldon on June 25, 2010. **#113146. July 7, 14, 21 and 28, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328855-00 The following person is doing business as **1. William Decker & Company; 2. WD Waterproofing & Restoration**, 1113 Connecticut St #6 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/10. Signed Rachel M. Decker. This statement was filed by Maribel Jaldon on July 2, 2010. **#113155. July 14, 21, 28 and August 4, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328878-00 The following person is doing business as **The Summit SF**, 1840 Grove St San Francisco, CA 94117. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 7/6/10. Signed Desi Danganan. This statement was filed by Magdalena Zevallos on July 6, 2010. **#113153. July 14, 21, 28 and August 4, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328908-00 The following person is doing business as **Tatum Brooke Photography**, 1845 Larkin St Apt. 3 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/10. Signed Kim Martin. This statement was filed by Alan Wong on July 7, 2010. **#113150. July 14, 21, 28 and August 4, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328917-00 The following person is doing business as **Active Kids After Care**, 901 Minnesota St San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/21/10. Signed Drea Whiting. This statement was filed by Magdalena Zevallos on July 7, 2010. **#113151. July 14, 21, 28 and August 4, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0328951-00 The following person is doing business as **HBIP**, 385 Staples Ave San Francisco, CA 94112. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 7/1/10. Signed David T. Yamamoto. This statement was filed by Marielyne L. Argente on July 9, 2010. **#113149. July 14, 21, 28 and August 4, 2010**

NOTICE OF APPLICATION TO SELL

ALCOHOLIC BEVERAGES Date of Filing Application: **June 26, 2010**. To Whom It May Concern: The name of the applicant is: **Base Camp Hospitality Group LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 780 Valencia St, San Francisco, CA 94110-1735. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. Publication dates: **July 14, 2010 L#113152**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC10-546921. SUPERIOR COURT, 400 McAllister St, San Francisco, CA 94102. PETITION of Leah Ann Dible for change of name. TO ALL INTERESTED PERSONS: Petitioner **Leah Ann Dible** filed a petition with this court for a decree changing names as follows: Present Name: Leah Ann Dible Proposed Name: **Leah Ann Cochran** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 5, 2010. Time: 9:00 AM room n 218. Signed by James J McBride, Presiding Judge on June 11, 2010. Endorsed Filed San Francisco County Superior Court on June 11, 2010 by Mary Ann Moran, Deputy Clerk. Publication dates: **June 23, 30, July 7 and 14, 2010. L#113139**

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GUARDIAN



At your cervix

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Andrea Nemerson is on vacation. This column ran last year.

Dear Andrea:

As long as I can remember, I've had a fascination with gyno play and playing doctor. I've grown more and more interested in the idea of cervical dilation/cervical insertions, but have been unable to find *any* literature on the subject. I understand that any cervical penetration has the possibility of causing cramps and/or other pain, but I am anxious and willing to experiment with this aspect of such play. Any advice?

Love,

Stretch me

Dear Stretch:

Questions like this always remind me of a kids' science show I used to watch, starring Paul Zaloom and some guy in a rat costume. In one episode Paul was in the middle of explaining how to grow a particularly odoriferous bacteria colony in an old tennis shoe when he broke off mid-sentence and said, "Don't even *do* this." That's how I feel when people ask me about certain extreme and possibly harmless but just a little bit potentially fatal practices.

It isn't the pain that worries me. I understand that you're up for that, and, you know, go crazy, although having been the recipient of several antepartum "internals" I can assure you that the sensation is ... let's call it "challenging."

So yes, cervical stretching hurts like 12 kinds of mofo but that's not our concern here. I'm afraid you may perforate something or introduce outside-world bacteria to your insides (or both). I don't need to tell you how badly that could go for you, and only you can decide if it's worth the risk.

It's not true that there's absolutely no information on this out there — there's just very little of it. There's probably something in BME, the "body modification e-zine." A place called Eros Boutique carries every conceivable type of sound and catheter, and medical books and sites with instructions for inserting an IUD could walk you through the steps necessary to prepare for messing with your cervix. That's all I've got.

This is very strange for me — up until now whenever someone has asked me about inserting things into the female urethra, I've said, in a word, "don't," and for good reason. The female urethra is only a few inches long and fragile. It's a very short trip to the bladder, which *really* doesn't want you dragging in dirt all over its nice clean floor. So while I generally counsel people, to leave the urethra alone and go play someplace safe, like the vagina, I'm going to take a flier and suggest the urethra as a slightly safer alternative if you absolutely must go poking in places where you're not invited. At least you can sort-of resanitize it by peeing afterward. You may also feel free to be cranked open with a speculum and prodded about the cervix with a gloved finger. It is possible to create some intensely painful sensations in that region without ever attempting entry. But I can't, in good conscience, support your playing doctor in the sanctum sanctorum there.

Love,

Andrea

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